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THE MIRROR

LOUIS R. REID, Managing Editor

Sunday Film Law Passed by Governor —Theatrical Men Will Begin Agitation Now—Victory Loan Will Get Big Aid from Amusement World—The Eagle Eye of the National Association

NEW YORK leads the way to Sunday motion pictures and where New York leads other states will follow. Pennsylvania which of late has developed a strong agitation against Sunday films is expected to be influenced greatly by the action taken by the legislature at Albany. It might be called a non-partisan victory inasmuch as it was shared by a Republican majority in the Senate and Assembly and a Democratic Governor. Its special significance of course lies in the fact that liberal ideas are finding their way into the reconstruction period despite the temporary shelving of so-called "social welfare" legislation.

• • •

UNDER the circumstances it is not likely that the theatrical managers will rest content with the policy which governs their enterprises. They undoubtedly will seek Sunday legislation in their behalf and will base much of their plea upon the ground of discrimination. Heretofore New York managers have been unsuccessful in their efforts to have their theaters open on Sunday along with vaudeville and motion picture houses. It remains to be seen whether their new campaign is to show new force and comprehensiveness.

• • •

DEVELOPMENTS of the past week might indicate that the New York *Call* is watching films of Bolshevism, the Government is watching the *Call*, the Bolshevism film producers are watching the *Call*, the Government is watching the Bolshevism films, in fact, that it is a process of watchfulness all the way around. Meanwhile, the public watches—and waits for results.

• • •

THE officials of the Victory Loan are expressing unbounded confidence in the ability of the amusement world to oversubscribe its quota. And well they might. The amusement forces and their allied interests were largely responsible for the success of the previous loans through their tireless energy and remarkable spirit of co-operation.

• • •

FROM its watch tower in the Times Building the National Association of the Motion Picture Industry continues to keep its attention focused upon every movement concerning the film world. A clergyman attacks the screen in Philadelphia and immediately the association rushes to battle. A police official makes a general accusation in New York and the association compiles a list of questions by which the accusations might be proved. Such enterprise has contributed mightily toward the marvelous growth of an industry which its press agents love to declare "is still in its infancy."

• • •

PROBABLY the only way to observe genuine neutrality toward the conspicuous stars of "Friendly Enemies" is to refer to them as Louis Bernard and Sam Mann.

• • •

ADOLPH PHILIPP goes after various distinctions in the amusement world with much the same zeal as a college professor goes after degrees. He has won renown as an author, actor, composer, manager and producer. Now he intends to become a film magnate with motion picture versions of his plays as his productions. Incidentally, it seems as if everybody's plays had been transferred to the screen with the exception of those of Shaw, Barrie and Gilbert and Sullivan. Eventually the screen will get their works—why not now?

• • •

COMES now the Workmen's Theater with lofty aims and high ideals to contribute its share of theatrical fare to play-hungry New York. In a pretentious prospectus just issued the Workmen's Theater plans "to regenerate the theater by infusing into it the health and strength of the masses." The playhouse as it is now constituted is described as "a hothouse of artificial emotions." Well, there is a big idea in such a movement. The spirits back of it would do well, however, to avoid patronizing the so-called masses. The latter will not permit uplift to be forced down them. They will prefer instead the "hothouses of artificial emotions."

• • •

"THE DRAMA," observed Channing Pollock in a recent issue of the Greenbook, "the drama has gone to bed." And he might have added that Albert Herman Woods is the manager who put it there and tucked it in nice and comfy. Next season A. H. will have three or four companies playing "Parlor, Bedroom and Bath," another two or three presenting "Up in Mabel's Room," one (and maybe more) offering "Breakfast in Bed," with Florence Moore, and as many as the occasion may demand playing "Betty in Bed."

• • •

AND in addition to the Woods' list of insomnia antidotes the followers of the playhouse living in those theatrical centers that border "the road" will be regaled with one or more troupes playing "Sleeping Partners," "A Sleepless Night," "Please Get Married," "Keep It to Yourself," "Tumble In," and "Nighty Night." A very good season for the makers of bedroom furniture is therefore assured.

• • •

SOMEONE asked Wells Hawks, he being an advance herald who has done his part the last seven or fifteen years putting over any number of plays and pictures, what his particular play interest would be the coming season. Having just signed with the new recruiting service of the navy Mr. Hawks replied, with characteristic aptness: "I shall be ahead of a popular hit called 'The Fleet,' with a chorus of 40,000."

• • •

C. B. DILLINGHAM is not one to refuse aid to a brother producer in distress, even though the distress be purely mental. When Joseph Gaites, about to come-back to Broadway with the Johnstone-Anderson "Take It From Me," was all ready to go ahead he discovered that Dillingham had already appropriated the same title he had chosen for his show. Dillingham wanted to use it for "The Canary," the Sanderson-Cawthorne play in which the plot revolves about a jewel embedded in the throat of one of the characters. But when Gaites seemed to think the success of his venture depended to a considerable extent on the "Take It From Me" title C. B. turned it over to him without so much as suggesting to his press agent that capital might be made of his generosity.

DRAMATIC MIRROR
PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD BY DRAMATIC MIRROR, INC., AT CAPITOL THEATER BLDG., N. Y.
APRIL 29, 1919
H. A. WYCKOFF, President. CLYDE A. GORDON, Vice-President. H. J. REDFIELD, Secretary.
CHICAGO, Peoples Gas Bldg., A. T. SEARS. Vol. LXXX, No. 2106. $4 a year. LOS ANGELES, Wright Callender Bldg., E. A. BARRYMORE.
Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyrighted 1919.

THE PLAY WORLD AND ITS PEOPLE

NEW LIBERTY LOAN BACKED BY THEATRICAL INTERESTS

Victory Bond "Drive" Here With Allied Stage Workers Out to Surpass All Previous Efforts

HISTORY is repeating itself, especially theatrical history in the Victory Liberty Loan campaign; at least the Second Federal Reserve District which covers the loan collection in this section of the east has every belief that the stage and its workers will eclipse all former "drive" collections.

In former loan campaigns the theatrical profession—every branch of it from the stagehand to the owner and manager—pulled a mighty oar with the result that in the Third Loan alone the profession enlisted subscriptions amounting to $33,000,000.

In the Victory Loan the Liberty Theater will again be operative. Day and night during the Fourth Loan (Ray Cox was in charge of the theater) the Liberty Theater kept at its collections and its results were amazing. And the best part of it all was that not a single man or woman of the stage realm refused to take part in enlisting subscriptions. The biggest stars imaginable worked without scenery, costumes or makeup.

Then there is the Allied Theatrical Committee which has Edward F. Albee as its chairman. Handsome offices have been opened in the former National Vaudeville Artists' association at Broadway and 48th street.

The whole theatrical world has promised its best efforts and no stone will be left unturned to roll up the biggest amount yet turned in by the Theatrical Loan workers.

Plays By Army Men

Lieut. Hector Turnbull, recently returned from France, is understood to have written a dramatic play that may be produced next season. Lieut. Cleves Kinkead has written a new romantic piece that will be put on next season. Capt. Peter B. Kyne, author and short-story writer, who is the author of "Cappy Ricks," now at the Morosco, has a new play that Oliver Morosco will bring out next fall, and Sergeant Alex. Wolcott, former dramatic editor of the New York Times, is the author of a play that he wrote while in the trenches in France.

. . .

Busy "Try Out" Town

With the theatrical season of 1918-19 nearing an end, Long Branch, N. J., comes to the front as being one of the most active of "try it on the dog" towns of the season. Anyway it points with pride to the numerous New York shows that got there for their initial performances prior to heading for Broadway. So successful have been the premieres that Long Branch is out for all the new ones next fall.

. . .

Elsie Janis Returning

Elsie Janis, whose trip to the American soldiers in the trenches and billets proved a Godsend this past year, is returning to her New York home in May to take a long rest. In fact Miss Janis refused several offers, both vaudeville and revue work, in order to rest up prior to her return to Paris next October, where she is to appear as the star of a big revue to be produced at the new theater Sir Alfred Butt is building there.

. . .

Blaney Lands 7th Avenue

Several different parties were after Loew's 7th Avenue, New York, for stock this summer. As Chas. E. and Harry Clay Blaney put Loew's Yorkville (uptown) on the right side of the ledger Loew will let the Blaneys try stock at his Seventh avenue house.

Wayburn Staging "Follies"

The 1919 version of Flo Ziegfeld's "Follies" has started its preliminary steps by Ned Wayburn, recently returned from London where he produced Albert de Courville's new revue "Joy Bells" at the London Hippodrome. Rehearsals are now in progress with Wayburn to speed everything up for the opening in the Amsterdam Theater in June. Wayburn will also stage the nine "Ziegfeld Midnight Frolic" when the "Follies" is completed. Wayburn has put the proposition up to Ziegfeld of having an edition of his "Follies" produced in one of Sir Alfred Butt's theaters in London in the spring of 1920.

. . .

P. Dodd Ackerman Busy

P. Dodd Ackerman, the scenic artist, not only has a busy summer ahead of him, but also has a lot of work laid out for the new season. At present he is furnishing Pearl Andrews, the former operatic star, with special scenery for her vaudeville opening shortly; is designing some heavy sets for the new melodramatic play that George H. Broadhurst is producing and is lining up some novel sets for the new summer show that Joseph Howard, now playing vaudeville with Ethelyn Clark in the West, will produce. He is also building a complete stage decorative layout for George Belfrage's "Hip, Hooray Girls" for next season as well as putting some new scenic novelties into several new acts that he and Frances Nordstrom will produce for vaudeville next season.

. . .

Coutts & Tennis' New Show

"Come Seven," a brand new musical comedy by Philip Bartholomae, with music by Silvio Hein, has been accepted by Coutts & Tennis for production next season.

EXEMPT FROM TAX

Four Classes Pay No Amusement Tax when Admitted Free

Regulations governing tax on admission, soon to be issued by the Bureau of Internal Revenue, define the four classes which are exempt from the tax when admitted free to places of amusement, as children under 12 years of age, bona fide employees of the place of amusement, municipal officials on official business, and soldiers or sailors in uniform. All other persons are subject to the tax, which is 1 cent for each 10 cents or fraction thereof of the price of admission.

If a theater sells to a soldier or sailor a $2 ticket for $1 the tax is 10 cents on $1, not 20 cents on the regular price. Admissions by passes are subject to the tax. If the pass entitles the holder to a $1 seat he must pay 10 cents. The dramatic critic who occupies a $2 orchestra chair must pay 20 cents.

. . .

Texas Sheriff Slugs Showman

The manager of "His Bridal Night" company was slugged by the police in Marshall, Tex., when he refused to allow the deputy sheriff to see the performance without a ticket. The manager wore glasses, which the sheriff knocked off with his fist while the police looked on. It is customary, it seems, to treat showmen thus in Marshall for similar conduct.

. . .

Shuberts Will Erect Theater and Office Building in Cleveland

The Shuberts, it is reported from Cleveland, are going to erect an elaborate new theater in that city on Euclid Avenue at the corner of East 14th Street. In connection with the playhouse there will be an eight-story office building and an exclusive cafe.

. . .

"Follies" Closing in Boston

Following the dates in Toronto and Montreal "Ziegfeld's Follies" goes into Boston where it may stay two weeks, perhaps three, and then close with Ziegfeld getting his new show ready for its annual summer engagement in the New Amsterdam Theater.

. . .

Winding Up Season

"Flo Flo," direction Plohn & Levey, with Walter Greeves managing and Clarence Parker ahead, winds up its road tour April 26 in Norfolk. Another Plohn & Levey show, "You're In Love," after a thirty-two weeks' season, closed in Memphis with company returning to New York. Fred Mayer was back with this troupe and Rod Waggoner ahead.

FAMOUS BANDS TO TOUR AMERICA

Leading European Bands as Well as United States Organizations Plan Big Band Season

Unless all predictions go awry this year and next will see the biggest band season ever chronicled in the history of American brass music. The famous bands of Europe are all being lined up for American tours with the best known band names brought out during the recent war, scheduled for tours on this side of the Atlantic Ocean.

Italy has one band that made a great reputation for its music in the past few years, France has one, and England has one, maybe two, which are planning tours over here. Certain United States bands will also keep the trail hot this year. Military bands are in the fore, with two negro organizations now enroute and a third one in process of formation.

Lieut. John Philip Sousa is now getting his musicians in shape for another long tour, and Arthur Pryor's Band is also scheduled for its regular season.

. . .

Anderson's New Shows

G. M. Anderson's new show, "I Love You," in Toronto last week and Cincinnati this week comes into the Booth April 28. Owner Anderson is traveling with the show while Sydney Harris is the company manager. Anderson's other new show, "Mary Be Careful" had its premiere in Wilkes-Barre April 19, with Pittsburgh booked for all this week.

. . .

Kitty Gordon's Trunks Attached

Kitty Gordon motored from Los Angeles to San Francisco the other day, taking with her forty-one trunks of apparel, properties, etc. On her arrival the trunks were attached to satisfy a judgment of $120 which represented the balance on a bill for art goods purchased from S. & G. Gump in 1915. The goods purchased were one Buddha, $125; one bird cage, $35; one silk shade, $12.50 and Chinese mirrors, lamps and lanterns.

. . .

Hill to Have Eleven Shows

Gus Hill will have eleven shows on the road next season, three new versions of "Mutt and Jeff," three "Bringing Up Father" companies, one "Odds and Ends," two minstrel outfits (both male) and two Overseas shows.

. . .

Thomas With Coast Co.

John Charles Thomas will not engage in any concert work this summer, going to the Coast with the "No. 2" Company of "Maytime."

. . .

"Checkers" Two Ways

"Checkers" goes two ways next season. A picturized version of the racing play has been under way for some weeks past while the play with music and a new name will be sent on the road early in the fall.

It's Up To You To Buy A Victory Loan Bond.
Bandmaster Eugene Mikell Refutes Europe's Original Claim.
Mikell Plans American Band Tour With Colored Musicians.
Cecil Lean Signs With Shuberts For Summer Musical Comedy.
Eleanor Painter Will Star Next Season In "The Singer."

NAZIMOVA
in Metro's Superfeature
"The Red Lantern"

STANDING PAT IN PRODUCING PLAYS

BY HEYWOOD BROUN

Arthur Hopkins Unwilling to Make Changes in His Attractions Once They Are Presented—The Case of "The Jest"—Extensive Search for Plays in Foreign Lands Shows Scarcity of Plots—New Decorators and Dramatists Appearing on Theatrical Horizon

ARTHUR HOPKINS seems to be almost alone among New York producers in his unwillingness to make revised editions of his plays. Generally speaking, once Hopkins has put a play on he is done with it. He is, so to speak, the audience for whom his plays are produced. When he has a piece moulded into the form which suits him he is satisfied to let it stay that way.

This characteristic is all the more marked from the fact that many of the Hopkins productions open in New York without any road trial. His biggest ventures, "Redemption" and "The Jest," both had their first stage presentation at the Plymouth. I can't remember any instance where Hopkins has yielded a point to the insistence of newspaper critics or even changed a play in any considerable degree to meet apparent flaws disclosed by the reaction of a first night audience.

Criticisms of "The Jest"

In the case of "The Jest," for instance, most of the notices, in spite of their highly enthusiastic nature, did make a reservation in regard to the third act. The comment was pretty general that this act was not as interesting as the rest of the play and that it was much too long.

On the first night the act ran almost an hour and there seemed to be a good deal of evidence that the high interest of the audience notably slackened. To a slight extent, perhaps, the act may have failed of its full effect because of a first night accident. Lionel Barrymore struggling at his chains broke them from the staple. This disturbed the players a bit and they lost some of their usual pace.

But discounting all that, the consensus of newspaper opinion seemed to be that the act was too long. Several of the reviewers spoke confidently of the changes and cuts which would surely be made to help this fine play live up to its best quality throughout. They agreed that this was a comparatively easy task and could be done in not more than a couple of rehearsals.

Congratulating Hopkins

A few days later Hopkins was at a first night and a good many of the newspaper reviewers who had spoken well of his show came over to congratulate him. One of them supplemented his congratulations by remarking, "Arthur (or it may have been Mr. Hopkins), I suppose you've gotten after that third act by this time and cut it down."

"No," said Hopkins.

"When are you going to do it?" persisted the newspaper reviewer.

"I'm not going to make any cuts," answered Hopkins firmly and then the conversation drifted away to the league of nations or some less contentious topic.

Refuses to Make Cuts

It is safe to say that Hopkins will not make any cuts. From ten to fifteen minutes has come out of the long act of "The Jest," but that has been accomplished without losing any lines or business and is entirely due to the faster pace which players naturally assume when they are not handicapped by first nervousness.

Precedent for Standing Pat

Hopkins has at least one good precedent for standing pat and not being influenced either by newspaper reviews or the symptoms of first night audiences. "Redemption" did not receive exceptionally good notices. On the first night the final curtain was not reached until after midnight. The newspaper comment was that this was an interesting play, perhaps a great one, but that it could never hope to succeed in New York without condensation.

Does Not Heed the Critics

The critics said that it would tire its audiences. Hopkins, seemingly, paid no attention. A little more celerity in some shifting brought the play to an end somewhat before twelve, but it remained a long play. And yet people came, a great many of them, came early and stayed late. "Redemption" was a hit in its original form. There is at least the possibility that any radical revision might have impaired its popularity.

Public Not Scared by Long Act

It may be too early to accept "The Jest" as an assured success but certainly there is every indication that here, too, the public is not scared away by the length of the third act. Perhaps, the act is even an asset rather than a liability. On the other hand it would seem that Hopkins might have saved "The Gentile Wife" from absolute failure if he had been willing to jack it up into a less repressed product after the first night during which a great many spectators complained that they could not hear several of the players.

Again there were many along Broadway who had remedies to suggest for "Be Calm Camilla" when it began to slump after a most auspicious start but Hopkins made no changes in the play.

Enthusiasm for Producing

The truth of the matter seems to be that Arthur Hopkins has a genuine enthusiasm for producing plays. It is, perhaps, his favorite recreation. But he is interested in the job almost entirely in its creative phases. He likes to watch a play grow up and take shape and gradually become the thing which he thought it ought to be when he read the manuscript.

But to him the work is over after the first night. Revision and all the rest of it is not creative. That's just a job and this particular producer takes no interest in it. With one show out of the way he has begun to think about another one and he has no time or inclination to go back and read proof on the old one.

This attitude is also evident in the casting of Hopkins. With a new play in view he is among the painstaking searchers after the particular type he wants, but once a play has gone on and a substitute is needed almost anybody will do.

Hopkins Executes Coup

When Hopkins set the preliminary producing wheels revolving for "The Jest" and announced that the two Barrymores would be in the same cast the wisacres of Broadway looked askance and wondered why he didn't use one of the brothers instead of the two. They reasoned that if "The Jest" were a success with either John or Lionel that the returns would be just as big at the boxoffice and that another show could be utilized by Hopkins for the Barrymore not used in "The Jest". But Hopkins decided that two Barrymores were slated for the show and that his wisdom is bearing fruit is best adduced by the success of both the play and the Barrymores.

Supply of Plots Limited

The tendency of some of the smaller theatrical groups to range into foreign lands and past ages for plays only goes to show that the supply of plots is limited however much variety may be found in treatment. "Shakuntala," for instance, the very ancient Hindoo play given at the Greenwich Village Theater, parallels a score of modern plays in its story of the man who disowns his wife and then spends the greater part of the last act trying to find her. Likewise Jacinto Benavente's modern Spanish play, "The Bonds Of Interest," is almost a typical American crook play in plot although it is something very different in treatment.

Notable Artistic Effects

The season is closing with a rush in the matter of stage settings. Norman Bel-Geddes who is responsible for the sets in "Papa," Robert Jones for "The Jest," and Rollo Peters for "Bonds Of Interest," have all brought notable artistic effects to the stage. It is interesting to remember that only a few seasons ago many managers went on the theory that there was no necessary relation between scenery and costumes. Often a good scene designer would be engaged only to have the discovery made on the opening night (and perhaps not even then) that the colors supplied by the scenic artist and the designer of the costumes were in violent conflict. Of course, the fine results achieved in "The Jest" and in "Bonds Of Interest" are due to the fact that the same man has designed both sets and costumes and provided not only for harmony between the colors but positive amity as well.

New Crop of Dramatists

A brand new crop of dramatists may be expected within a season or two now that Professor George Pierce Baker of Harvard has put his theories of playwriting into book form. Houghton Mifflin has brought out a big book by the conductor of English 47 which is designed to shorten the road to success for aspiring playwrights. It is called "Dramatic Technique" and it tells authors who would sell their plays to managers not to put as many as a hundred characters in a play or provide for fourteen acts.

Henry W. Savage, the theatrical manager, testifies in the book that manuscripts of just such an impossible kind are received in New York offices every day.

Covers Field Generally

Of course, Professor Baker goes into more subtle and difficult points of dramatic structure as well and covers the field pretty generally, although the professor is frank to confess that the book is not designed to hatch authors out full fledged. He merely suggests that after they have learned some of the things they must not do they may begin to experiment with some of the things which are essential.

Broadway May Be Bakerized

Baker's course has included at one time or another Edward Sheldon, Fred Ballard, Florence Lincoln and Cleves Kinkead. All his classes are small so this is not a bad average. With the much greater number of pupils who will study him through the book he may be expected to start a few more young playwrights.

There's no telling that Broadway may not be completely Bakerized at some not far distant time although it must be admitted that up to now a great many of the veterans who never read a book in their lives seem to be holding their own nicely.

FOR
LATEST AND EXCLUSIVE
DRAMATIC NEWS
TURN TO PAGE 625

SALT LAKE CITY MANAGERS MAY BE HARD HIT

Laxity in Handling Tax Money by Revenue Officers Is Said to Have Caused Deal of Trouble

Through what is declared to be laxness in handling of tax money by the internal revenue officers of the Salt Lake district, theater managers in Salt Lake City are in a fair way to be "stung" for thousands of dollars, alleged to be due as penalty for failure to promptly pay war taxes during 1918.

Notice that a penalty of 5 per cent. had been assessed against theaters in this city for failure to pay the war tax for January, 1918, within the prescribed time limit of thirty days, was served on the theater men this week by W. C. Whaley, collector of internal revenue.

While the owners of the showhouses who have been served with the notice maintain that they paid their taxes promptly, the time which has elapsed since their checks were mailed has made the exact date of payment uncertain in their minds. An error occurring in the office of the collector at Helena, Mont., may have been the cause of the serving of the notice, it is generally believed.

The association of theater managers has declared that it will fight the assessment on the ground that the stamps on the checks which they mailed to Helena will show the date on which payment was made, which in every case was before the expiration of the thirty days limit.

Should the action of the office at Helena be duplicated for each month in 1918, the alleged dilatory methods of the government tax collector will cost Salt Lake managers thousands of dollars in penalties, if they are forced to make the extra payment.

* * *

"Overseas Revue" on Broadway

Will Morrissey's "Overseas Revue," which has been playing an extended engagement in Chicago for several months, is headed for New York, with Broadway expected to be reached around the middle of May. Late Chicago word has its run there ending May 3. A direct jump to New York will be made, with a few rehearsals before opening here. Elizabeth Brice is with the show.

* * *

De Courville New York Plan

Ned Wayburn has been commissioned by Albert de Courville, managing director of the London Hippodrome and the head of the Moss-Empires Ltd., to select a New York theater either by lease or purchase so that next fall he can produce an All-English Revue with a company headed by Harry Tate, Shirley Kellogg, George Clark, Phyllis Bedells, regarded as the "dancing sensation of London."

* * *

Kalich in Summer Stock

Bertha Kalich, starring in "The Riddle: Woman," and who will be seen in that show next season under George Mooser's management, will play summer stock at the Shubert house in Washington, starting in July. Miss Kalich will first play a long engagement in Chicago.

Joseph Santley and Ivy Sawyer are leaving the cast of "Oh, My Dear," in order to appear in featured roles in a new Dillingham production

"BONDS OF INTEREST"

New York Theater Guild Begins Season Auspiciously

Accepting the artistic quality of their production of "Bonds of Interest" at the Garrick Theater last night, as an earnest of their intentions, it is easy to forecast a most interesting spring season for the newly formed Theater Guild of New York.

Pictorially the venture was most handsomely set forth, both scenically and in the matter of costumes. The scenes were bright with color, yet admirably harmonized and most restful to the eye.

"Bonds of Interest" is a 17th century farce reminiscent of the Moliere school, taken from the Spanish of Jacinto Benavente by John Garrett Underhill. It is one of those medieval rooms that are of great interest to students of the drama, though never particularly stirring to the boulevardiers of Longacre Square. It details the adventures of the noble but impecunious Leander, who is saved from poverty and led to the feet of his lady love, who has money enough for both, by his scheming and philosophical servant, Crispin.

In this instance the farce is excellently played by the new Guild, which contains more experienced actors than ambitious novices. They include Augustin Duncan, Amelia Summerville, Helen Westley, Henry Herbert, Helen Freeman and Dudley Digges among the better known; and Rollo Peters, Edna Millay, Walter Geer, Kate Morgan and Mary Blair. Mr. Duncan was particularly successful as Crispin. BURNS MANTLE.

* * *

Hitchcock Goes Abroad

Without any advance notice of his sailing Raymond Hitchcock departed quietly for Europe April 15. Why the trip overseas at this time, awaits "official announcement" when Hitchy arrives in London.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, April 15th, 1919. The following members were present:

Messrs. Wilson (presiding), Stewart, Cope, deAngelis, Mills, Deming, Corthell, Wise, Heggie and Coburn.

New Members: (All through N. Y. Office) Edgar Barnett, Bertha Blanchard, Betty Carter, Leo Chalzel, Harry Collins, Jean Cooper, James Ten Brooke, Gertrude Gustin, Henry Eric Jewett, Eugene K. Lowe, Merle Maddern, Fred W. Peters, Ida Phillips, W. Douglas Stevenson (and JUNIOR MEMBER) Frances Grayson.

It is not often nowadays that a first-class company is stranded, but such a thing actually happened last week in Illinois. Among those who reported it to the office were two small children and their mothers. To leave such people without resources or railway tickets, over one thousand miles away from home seems particularly culpable. We have no wish to pre-judge the case, for the manager may have been thrust into this situation through no fault of his own, but if he is to blame—well, the arm of the law is long and the A. E. A. has created an extension thereof for the protection of its members. We mean the Pledge, which binds nearly fifteen hundred players to refuse to work, upon word from the Council, with any manager who owes money for salaries.

Another disturbing incident has been reported. A whole Company rehearsed for nine days and was then dismissed, being told that the production was postponed or maybe abandoned.

Edwin Arden has a suit against Wharton, Inc., a moving picture company, for breach of contract. This was started two or three years ago, and at the time the Association urged the defendant to put the matter up to arbitration, but without success. We won the case in the lower court, but it was appealed, and now the Court of Appeals of this State has just handed down a decision in favor of Edwin Arden, awarding him $3,000 and costs. As the expenses of the suit have been very heavy, the costs amount to nearly $2,000. Even if a Board of Arbitration had awarded Mr. Arden the full amount of his claim, it would only have cost Wharton, Inc., $3,000; but now they are let in for this additional sum. The moral of the story is, when you have a chance to arbitrate, take it.

* * *

"SHAKUNTALA"

Impressive Revival of Ancient Hindu Drama

The fifteen hundred year old Hindu drama, "Shakuntala" has been impressively revived at the Greenwich Village Theater by Frank Conroy and Harold Meltzer, co-directors, and presented at special Tuesday and Friday matinees. The producers have caught the spirit and charm of the Kalidusa love tale, which though antique has a vitality and interest that makes it as fresh as a recent work, and have turned out an excellent stage creation.

Joseph Macaulay gives an impressive performance as the king, who falls in love with Shakuntala only to suffer a loss of memory so that he does not recognize her when she comes to his palace to become his wife, but who later regains his memory and searches the world for her and finally is reunited with her.

Shakuntala is played by Beatrice Prentice. Geoffrey Stein made much of a rather small role, as did Frank Conroy, Harold Meltzer and Otto Liveright. Incidentally W. Frank Harling contributed to the charm of the production with his music, which was well played by a chamber music group. FRITZ TIDDEN.

SPANISH THEATER

Two-Act Opera, "Maruxa," Followed by Revue

The Spanish Theater, newly established at the Park, undoubtedly expects to depend for its support largely upon the huge Latin-American public which is said to be resident here and hereabouts just now. For American playgoers it is robbed of its appeal as a novelty by a memory of the "Land of Joy" troupers of last season, and as an artistic achievement it does not rise above the commonplace.

In the first bill a sextette of singers, headed by Ramon Blanchart, baritone, sang a two-act opera, "Maruxa," with an attractively characteristic score by Amadeo Vives. It is a simple and melodious work detailing that type of story. A shepherd and shepherdess of Galicia are enjoying life and admiring each other when a city feller and an amorous heiress invade their district. The heiress immediately picks on the shepherd as a likely mate and the sophisticated urbanite decides to flirt with the unsuspecting shepherdess. Thus mixed the quartet adventures through a series of melodious solos, trios and duets until the tangle is straightened out, romantically and lyrically, by a philosopher of the flocks and herds who knows a thing or two about human nature. The orchestra, which is large, is ably conducted by Fernando L. Cabello.

The opera is followed by a typical Spanish revue, consisting largely of solo and ensemble dancing by the castanet and shawl sisters, and several songs by the soloists. MANTLE.

* * *

Collier In Chicago May 4

William Collier will open an indefinite summer engagement at the Cort, Chicago, May 4 in "Nothing But Lies." He closed his Boston engagement Saturday night and is on the one nighters this week with Detroit booked for next week.

NO MAN'S LAND

·By Mlle. Rialto·

TO change the color scheme of one's dressing room to suit the settings in the play seems quite the thing to do nowadays. First there was Fay Bainter who made an Oriental bower out of her room with the "star" marked on the door, and now comes news along the Rialto that Constance Binney has fitted up her retreat with wisteria hangings and all the other things that represent Spring and romance in the second act of "39 East."

* * *

WHO will be the enterprising manager who will present the Barrymores three in a play? Any production which included Ethel, John and Lionel would be bound to attract a long and anxious line to the box-office. So why not do it? Ethel Barrymore demonstrated her ability as a dramatic artist back in the days of "The Thunderbolt" and "Mid-Channel." It behooves some ambitious playwright to consider the talents of the trio and write a play accordingly. He would very soon be wealthy as well as wise.

* * *

ALISON SKIPWORTH claims to be the only living actress who has ever made a farm pay. In Smithtown, Long Island, Miss Skipworth has a seven acre farm on which she raises poultry and strawberries exclusively. She bought the farm fourteen years ago and for the last eleven years it has yielded her a handsome profit. Perhaps that is one reason why she is able to play a boarding house mistress so successfully.

* * *

GYPSY O'BRIEN'S titian hair will again come into prominence when "I Love You" comes out of the rehearsing stage. Miss O'Brien, with the exception of going to first-nights, had been absent for a time.

ALTHOUGH "The Unknown Purple" is soon to close, it will not be long before Helen MacKellar will be seen on Broadway, we assume. Her success has been of too marked a character for her to wander far from the Times Square district. Just a few years ago she came unknown and unheralded to New York and appeared in a Brieux play at the Plaza Hotel. Immediately she caught the public as well as critical fancy and soon had a part as leading woman with John Drew. After that she appeared in "The Tailor Made Man," and then as the socially aspiring wife in "The Unknown Purple," in which she had her first "big" chance.

* * *

SPEAKING of family reunions on the stage, why not present all the related players in plays which would offset their talents? There would be Mabel and Edith Taliaferro, Hazel Dawn and Margaret Romaine, Olive Wyndham and Janet Beecher, and Constance and Faire Binney to form the association of sisterhood.

* * *

CHOCOLATE eggs and cotton rabbits aren't the only things that Easter brought to make good little playgoers happy. No, indeed, not when one considers the week's offering of plays which include such fair ladies as Eileen Huban, Martha Hedman and Pauline Lord. Miss Lord, by the way, deserves particular notice, for it was she, you will recall, who gave such a moving performance as the outcast girl in "The Deluge." Miss Lord has been rather unfortunate in obtaining metropolitan notice. Her plays are usually ushered in along with an opening which attracts the first critics, and consequently her work sometimes goes by unnoticed and unappreciated.

* * *

MARJORIE RAMBEAU, apart from acting in plays which involve fortune tellers, seers, and the like, is busy with auctions and buying new furniture to replace the old. A recent sale which included pottery, lamps, rugs, champagne—and other things, disposed of her house furnishings. So now we can imagine her engaged with interior decorators at odd moments before she departs for Salt Lake City and a lucrative stock season.

* * *

MARGARET ANGLIN'S decision to postpone her performance of "Iphigenia in Tauris" until another season is a wise one. The revue and musical comedy spirit is in the air, due in great measure to the desire of returning soldiers for a relief of several months' tension.

* * *

TO dress well for all roles is an art which Jobyna Howland seems to have been blessed with from birth. In her varied career on Broadway she has always appeared smartly and tastefully attired. In "Papa," which has just closed, she appeared as a society matron of the Lucille Watson school of wit and fashion and gave such as excellent performance that we regret the passing of "Papa."

THE BROADWAY TIME TABLE*

FOR WEEK ENDING APRIL 26

Theater	Play	What It Is	No. of Times
Astor	East Is West	*Fay Bainter captivates*	142
Belasco	Dark Rosaleen	*To be reviewed*	7
Belmont	Our Pleasant Sins	*Reviewed in this issue*	8
Bijou	Three for Diana	*Reviewed in this issue*	8
Booth	The Woman in Room 13	*Mystery and thrills all evening*	119
Broadhurst	39 East	*Play of N. Y. boarding house life*	32
Casino	Sometime	*Lively and humorous musical comedy*	248
Central	Somebody's Sweetheart	*A score of tuneful numbers*	144
Geo. M. Cohan	A Prince There Was	*Cohan as a poor rich young man*	143
Comedy	Toby's Bow	*Fine character study of old negro*	98
Cort	The Better 'Ole	*Bill, Bert and Alf in the flesh*	220
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	207
Eltinge	Up In Mabel's Room	*Life a la boudoir*	117
Empire	Dear Brutus	*Barrie gives people "a second chance"*	147
44th Street	Take It From Me	*Department store set to music*	32
48th Street	Come On Charlie	*Laughable farce*	23
Fulton	Please Get Married	*Farce of the bridal suite school*	80
Gaiety	Lightnin'	*Best character comedy of years*	284
Garrick	Bonds of Interest	*Reviewed in this issue*	16
Globe	The Honor of the Family	*Skinner revives romantic drama*	48
Greenwich Village	Hobohemia	*Burlesque satire on "The Village"*	89
Harris	The Good Bad Woman	*Old fashioned morals triumph*	23
Hippodrome	Everything	*And a little bit more*	426
Hudson	Friendly Enemies	*Louis Bernard*	395
Knickerbocker	Listen Lester	*A show for the T. B. M.*	146
Liberty	Moliere	*Second of Moeller's historical plays*	48
Longacre	Three Faces East	*Suspense, suspense, suspense*	290
Lyceum	Daddies	*Sentimental, but not sticky*	244
Lyric	The Unknown Purple	*Highly colored melodrama*	240
Maxine Elliott's	Tea for Three	*Delightful continental style comedy*	253
Miller's	Mis' Nellie of N'Orleans	*Love a la Louisiana*	95
Morosco	Cappy Ricks	*Dramatization of stories*	118
New Amsterdam	Velvet Lady	*Herbert music embellishes farce*	95
Nora Bayes	Come Along	*Musical comedy with war background*	23
Playhouse	Forever After	*Sentimental to the nth degree*	267
Plymouth	The Jest	*Colorful drama of medieval Florence*	21
Princess	Oh, My Dear	*Intimate Musical comedy*	175
Republic	The Fortune Teller	*Fine performance by star*	68
Selwyn	Tumble In	*Musical version of "Seven Days"*	39
Shubert	Good Morning, Judge	*Musical play, English in tone*	106
39th Street	Keep It To Yourself	*Still another bridal suite farce*	138
Vanderbilt	A Little Journey	*Rejuvenation by train wreck*	141
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	81

* *This Mirror Feature is imitated by other Amusement papers.*

"OUR PLEASANT SINS"

Skilful Acting a Feature of Domestic Drama

A simple and effective little drama of domesticity is "Our Pleasant Sins," which opened at the Belmont theater, Monday night. With a cast of four characters and one setting it tells a story of marital infelicity and forgiveness with deftness of characterization and naturalness of dialogue (albeit it is lacking in dramatic action) which make it a welcome addition to New York's host of spring attractions.

Much of the photographic appeal of the play is undoubtedly due to the skillful acting of its four principals. Pauline Lord once again demonstrates an unusual gift for repressed emotional force. She was faultlessly in the picture as a trusting, unimaginative Harlem housewife, while Forest Winant furnished a capital sketch as her deceitful husband. Henrietta Crosman returned to the New York stage as a goddess out of the machine, righting wrongs generally through a keen sense of philosophy and humor.

The play concerns an enstrangement between a young attorney and his wife, caused by the fascination which "the pleasant sins" of domestic faithlessness exert over the husband. The young wife loves him too much, however, to dismiss him, and he soon learns to appreciate her and to see the folly of his behavior. A stronger climax at the end of the second act would enhance the appeal of the play. Thomas Broadhurst is the author. LOUIS R. REID.

* * *

Green Room's Rehearsal

The Green Room Club's seventeenth annual dress rehearsal was presented Sunday night at the Hudson Theater before a house packed with enthusiastic friends.

The program opened with a song cycle of old and new songs, sung by the audience. Samuel Siegel then followed with a mandolin solo. Two of the numbers were one-act plays. These were "See What Happened," a satire by Curtis Benten, and "The Atheist," by Edwin Burke. In the former the players were Harold Vosburgh, Herbert Heywood, Clem Bevins, Walter Law, James Lackaye, Arthur Donaldson, Harold Forshay and Edward Robinson, Rollo Lloyd, Edward and Pearl Gray acted in "The Atheist."

Other numbers were Will Oakland in "When the Clock Strikes One." Herbert Corthell, who offered a few remarkably funny songs in his inimitable manner; Mlle. Margaret Severn, who, it is said, made her stage debut; a recitation by Marjorie Rambeau and songs by Flora Starr.

Doraldina, assisted by Dan Caslon and his musicians, came down from Reisenweber's and did a ninth inning pinch hit. She danced the "La Rumba Shivver" and a Hula Hula.

Following the performance practically all of the theatergoers adjourned to the Knickerbocker. TIDDEN.

* * *

Kitty Berg's Success

Kitty Berg's success in "Tumble In" has been such that she will appear in a bigger role next season with a new Broadway show.

101

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WHAT THE SHOWS ARE DOING ON THE ROAD

ATLANTIC CITY: GLOBE—The renovated Globe Theater opened its doors with Al Jolson in "Sinbad" as the attraction. One hundred thousand dollars have been expended to improve the theater. An entire new lobby has been installed, the acoustics entirely changed, and a new ceiling give this theater a truly metropolitan air. The color scheme is pink, white and gold.

CALGARY-EDMONTON: EMPIRE—"The Trail of the Lonesome Pine" was presented by a mediocre company. Business was as good as was warranted.

CINCINNATI: LYRIC—"Leave It To Jane" opened for a week's run April 13. GRAND—Capt. Frank Tinney opened for a week April 13, in his military concoction called "Atta Boy." Goldenberg.

CLEVELAND: COLONIAL—"Passing Show of 1918," held over a second week at the Shubert-Colonial Theater, played to standing room only at every performance. OPERA HOUSE—"A Night Off," at the Opera House, bringing Carolina While, Elizabeth Murray and other favorites in the new musical version of the old-time popular farce, brought forth a large attendance and unbounded enthusiasm. Loeb.

DETROIT: GARRICK—"Leave It To Jane" played to packed houses in its second week here. Charlotte Greenwood in "So Long, Letty," week April 13. CAMPUS—"Chu Chin Chow" played to capacity houses all this week and seats are about all sold out for next. NEW DETROIT—"Fiddlers Three" drew good audiences this week. Florence Nash in "Remnant" week April 13. Stanley.

FALL RIVER: SAVOY—"Leave It To Jane," 15, one of the best musical comedy attractions ever seen here, played to S. R. O. Gee.

INDIANAPOLIS: ENGLISH'S—Julia Sanderson and Joseph Cawthorne in "The Canary," both popular favorites here, played to big business April 10-12, closing the regular dramatic season of the house. Kirkwood.

MONTREAL: HIS MAJESTY'S—"Fiddler's Three" proved a drawing attraction, a real comic opera, presented by a competent cast. Tavie Belge, the Belgian soprano, who is featured in the leading role, possesses a fine voice and dramatic ability. Thomas Conkey is also excellent. Harry Leonie gave a good comedy presentation of Carlo. Tremayne.

RICHMOND, VA.: ACADEMY OF MUSIC—"Oh, Lady! Lady!!" delighted capacity houses. The entire cast captured the audiences. "Have a Heart" returned and played to packed houses. Several new faces were seen in the cast this year. Ruth Oswald is a new "Peggy," with attractive personality and voice of excellent quality. Helen Ukers is a jolly little "Lizzie," ably assisting Joseph McCollon in making his role of Ted get over well. Joseph Keno, as "Henry," is still the life of the party.

SAN FRANCISCO: COLUMBIA—"Going Up" drew very well. Tamaki Miura Opera Company followed in repertoire. CURRAN—Kolb & Dill were welcomed back to a capacity house and they were as funny as ever. They will run to capacity during the engagement. CASINO is still playing to full houses with "Let's Go." Fanchon and Marco and Jack Wilson are the stars. Barnett.

VANCOUVER, B. C.: AVENUE—"Pollyanna," with Viola Harper in the title role, played to good business on April 9 and 10. George Alison and Blanch Douglas gave excellent support.

WASHINGTON: NATIONAL—A hit may be recorded for Charles Dillingham's production of "A New Girl," a sparkling musical comedy, by Jerome Kern and Anne Caldwell. GARRICK—Robert B. Mantell in a week of Shakesperian repertoire appeared to capacity audiences. POLI'S—Al Jolson and "Sinbad" closed a crowded second week. BELASCO—"The Bird of Paradise," with Florence Rockwell in the role of Luana, filled the Belasco during the week's stay. Warde.

WHERE'LL WE GO!

Reisenweber's

Although she has passed her one hundredth performance, Sophie Tucker, who is appearing nightly in the Sophie Tucker room, has lost none of the novelty of a very popular entertainer. The attendance is up to the capacity mark. Doraldina also is keeping her sensational dances to be the talk of the town.

Healy's Golden Glades

Even the spring tempered days have had no effect on the ice skating exhibit at Healy's Golden Glades. It still remains the one and only restaurant entertainment of its kind in the city. The skating of the Misses Judels and Peterson and the famous skating Sextette, wins immense applause. The Balconnades on the third floor, continue to draw the dancing crowds before and after the theater.

Hotel Majestic

The Majestic, owing to the direction of Copeland Townsend, is enjoying an excellent business. The dancing rooms are filled nightly and the public, appreciating the fact that Mr. Townsend was the first to make a reduction in food prices, is showing its appreciation by a steadily increased patronage.

Mandarin Inn, Chicago

The new Mandarin Inn, Chicago, opened its doors for business Tuesday, April 15. It is located at 426 South Wabash avenue and is under the ownership of Chin F. Foin. Imported Chinese souvenirs were given to every guest on the opening night, with the following special musical program: Madeline Sack, violin soloist, and her orchestra; Madame Claussen, soprano, in operatic arias, and concert on the new $15,000 pipe organ by Carleton H. Bullis.

Hotel Martinique

"Attaboy," in its new spring dress, is performed nightly at the Hotel Martinique, in the Omar Khayyam Room. It being written and produced by Mr. Edwards needs no further mention why it is so popular.

Shelburne—Brighton Beach

The Hotel Shelburne, which opened its doors a few weeks ago yesterday, is already a busy place, and the strains of music from the Shelburne's museful orchestra, are in continuous competition with the sounds of the Atlantic's waves at the doors of the Brighton Beach resort. This is one of the most enjoyable Spring and Summer resorts in the country.

Sonora Restaurant

The Sonora restaurant, while not long established is already known for its Mexican dishes served. They are finding great favor. Of the after theater places it is distinctive.

PLAY DATES AHEAD

ADAM AND EVA; Boston March 17-indef—

CURE FOR CURABLES; Phila indef—**CHU CHIN CHOW;** Syracuse May 5-10.

DANGEROUS AGE; Chic indef.

FIDDLERS THREE; Toronto 28-May 3, Cleveland May 12-17—**FLO FLO;** Boston 21-May 24—**FRIENDLY ENEMIES;** Pittsfield, Mass. 29, Greenfield 30, Northampton, Mass. May 1, Stamford, Conn. 2-3—**FURS AND FRILLS;** Cheyenne, Wyo. May 4, No. Platte, Neb. 5, Grand Island 6, Lincoln 7, Fremont 8, Des Moines, 10, Oskaloosa, Iowa, 11, Iowa City 12, Marshalltown 13, Mason City 14, Waterloo 15, Independence 16, Cedar Rapids 17, Muscatine 18, Davenport 19, Clinton 20, Freeport, Ill. 21, Rockford 22, Elgin 23, Joliet 24, Michigan City, Ind. 25, Benton Harbor, Mich. 26, Kalamazoo 27, Muskegon 28, Lansing 29, Saginaw 30, Bay City 31.

GLORIANNA: Chic indef—**GOING UP:** Chic indef.

HAPPINESS; Phila. Mar 17-indef—**HELLO ALEXANDER;** Phila Mar 17-indef.

JACK O'LANTERN; Boston indef.

LADIES FIRST; Phila Mar 17-indef—**LITTLE SIMPLICITY;** Phila Mar 31-indef—**LOMBARDI, LTD;** Phila Apr 21-June 14.

MASQUERADER; Chic indef—**MOONLIGHT AND HONEYSUCKLE;** Chicago indef.

NOTHING BUT LIES; Boston Mar 10-indef.

OH, LADY! LADY!; Chic indef—**OH, LOOK;** Phila indef— **OVERSEAS REVIEW;** Chic indef.

SCANDAL; Chic indef—**SHE WALKED IN HER SLEEP;** Boston 24- indef—**SO LONG LETTY;** Cincinnati 27-May 3, Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TAKE IT FROM ME; Boston indef—**30 DAYS;** Chic indef—**TILLIE;** Chic indef—**THURSTON, THE MAGICIAN;** Youngstown May 1-3—**TWIN BEDS;** Chicago indef—

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IN MANY CITIES

CHICAGO: WILSON AVENUE—"The Silent Witness," according to reports received from the Wilson Avenue Theater by the North Shore Players, broke all records in that house week of March 31. Last week, "Mary's Ankle" was the offering, and it went over splendidly and did a good business. This week the company is turning its attentions to Ralph Thomas Kettering's play, "Which One Shall I Marry?" HIPPODROME—The Great Northern Players are being seen this week in another one of the famous Harvard plays, "The Florist Shop," by Eugene Pillot, one of the forty-seven workshop playwrights. The role of Slovsky is played by George Taylor, other roles by Minna Phillips, Susan Given, Allan Murnane and Ainsworth Arnold.

CLEVELAND: PROSPECT — "St. Elmo" was revived this week by Vaughan Glaser and his stock favorites by popular request. This play was specially dramatized for Mr. Glaser from the novel by Augusta Evans Wilson and has always been among the most popular plays of his extensive repertoire. Both Mr. Glaser and Fay Courtenay, leading lady, are particularly well adapted to the familiar characters of the play and gave a delightful performance before crowded houses. Loeb.

EDMONTON: ORPHEUM — "The Fortune Hunter" was the bill last week. Zana Vaughn shone in a part which suited her exactly. The supporting company acquitted themselves well. Business good. Forbes.

EL PASO: THEATER CRAWFORD—Ed Redmond's Follies have at last closed their season at this popular priced house, after a run of eight months. They are leaving for an engagement at Phoenix, Arizona, and from there they will go to Colorado Springs, Colorado, for a summer run, and it is the intention of Manager Redmond to return to this city in the early fall for another long engagement. Shelton.

FALL RIVER: ACADEMY OF MUSIC—The Blaney Players offered "The Girl Who Came Back," week 14-19, with Valerie Valaire as Betty Valentine, "the girl who came back." Miss Valaire and Jack Lorenz gave good accounts of themselves. "Daddy Long Legs" is scheduled for the week of April 21. Gee.

HAMILTON: SAVOY—The Savoy Players gave their 250th performance in Hamilton this week and the popularity of Charles D. Pitt, the director, and the members of the company is proved by the capacity houses for every performance. Week of April 14 "A Bachelor's Honeymoon" was given. Nesbit.

HAVERHILL, MASS.: ACADEMY—The offering for the week of April 7-12 was "When He Came Back," playing to big business. Next week, "A Knight For a Day." Issertell.

NEW HAVEN: The Hyperion Players gave "Thelma" a brilliant performance. Jane Morgan as Thelma, Frank Thomas, Arthur Howard and Adrian Morgan were especially good. The scenic effects were splendid. "The Little Teacher" to follow.

NEWPORT, R. I.: COMMUNITY PLAYHOUSE—"The Admirable Crichton" was the offering April 7-15, with one of the largest casts of the season, being exceptionally good. A very fine production and performance—one of the best of the season; large attendance. Gee.

SAN DIEGO: STRAND—"Innocent," as given by the Virginia Brissac Stock Company, week of April 6, proved a decided winner and capacity houses were the result. Miss Brissac was charming in the title role and the rest of the cast were up to the minute. "Rebecca of Sunny Brook Farm" follows. Chapman.

SAN FRANCISCO: ALCAZAR—"The 13th Chair," starring Belle Bennett, was the offering. She was much appreciated, it being her first character role. "The Road to Happiness" followed.

SCHENECTADY: VAN CURLER—"Little Women" was last week's offering of Mac Desmond and players. The bill opening Easter Monday is "Nothing but the Truth." Sahr.

SOMERVILLE, MASS.: SOMERVILLE—A revival of "The Iron Master" by the Somerville Theater Players week of April 14 pleased large sized audiences. Rowden Hall in the title role was at his best. Winifred St. Claire as "Claire" is mother who was especially good. Next week a new play by E. H. Crosby, dramatic editor of the Boston Post, "Pants and Petticoats," will be produced for the first time on any stage.

SPOKANE: WOODWARD—The Woodward Players presented "Sham" to good business. Rice.

ST. PAUL, MINN.: SHUBERT—"Her First False Step" was the Otis Oliver Company's offering. Fern Hamilton did the "stepping" and was ably assisted by the balance of the players. "Girl of the Whispering Pines," April 20-26. Pfister.

SYRACUSE: EMPIRE—The Knickerbocker Players began their fourth spring and summer engagement at the Empire Theater, Monday, April 21. The opening play was "Happiness." A large number of season reservations have been recorded. Norton.

WINNIPEG: Winnipeg Permanent Players in "Bachelor's Romance" played to capacity, Frank Camp and Anne Bronaugh appearing to advantage. McEathron.

* * *

IS THAT SO!

Walter Gilbert, for the last two seasons leading man at the Academy Theater, Haverhill, Mass., will play a season of summer stock in Rochester.

Jane Seymour will close her engagement with the Blaney Players in Fall River, Mass., April 26.

Burt Leigh has succeeded Walter Gilbert as leading man of the stock company now playing at the Academy Theater, Haverhill, Mass. He comes from the Pershing Players in Pittsburgh.

Lillian Niederaus, after six months' service with the U. S. Intelligence Bureau, is now free again to take up her former stock work. Prior to the service for Uncle Sam she was leading woman in Brockton, Mass.

Stuart Walker will begin his third season of summer stock at the Shubert-Murat in Indianapolis, on May 5.

* * *

New Play Tried Out in Stock

Jean Dawn has just completed a four-act play, "The Stations of the Cross," and leased it to Jack Allen for a period of five years. Mr. Allen had the bill tried out in stock for a week's run and the actors and manager of the company declared it to be "another Rosary."

* * *

MARRIAGES

ALBERNI—HALL. — Louis Alberni, who plays the role of the "Count" in "39 East" at the Broadhurst Theater, was married at City Hall, April 10, to Charlotte Hall, the daughter of a prominent attorney of Louisville. They met about six months ago, when the bridegroom was playing in "The Little Teacher" in Louisville.

DANVER—WINSLOW.—The return of Norma Winslow, actress, from France where she has been with the American Red Cross, has disclosed the fact that she was married on March 14 in Paris to Captain Louis R. Danver, of the Royal Field Artillery. Miss Winslow was last seen in New York in "The Eyes of Youth."

DEATHS

DAWSON.—J. Dawson, aged 68, motion picture operator, member No. 1, T. P. U., last employed by the New York Calcium Light Co., died last week.

DOYLE.—John Doyle, well-known animal imitator, whose last vaudeville connection was with "The Lion Tamer," died April 15 in Chattanooga. His body was brought to New York for interment, the funeral being conducted April 17 under the auspices of the National Vaudeville Artists. Doyle was born in England but came to the U. S. some years ago.

GOLDEN—Bella Golden, widow of Martin Golden, died on Saturday, April 12, at her home in New Harmony, Ind. Mrs. Golden was at one time a member of Augustin Daly's stock company. In 1885 she retired. She is survived by three children: Martin T. Golden, William E. Golden and Frances Golden, the last-named now in France with the "Over There Theater League."

KITTS—C. J. Kitts, one of the owners of the Priscilla Theater, Cleveland, died suddenly April 1 of pneumonia at his home, 10304 Hampden Avenue, Cleveland. He is survived by his widow and a 17-year-old son. Mr. Kitts was 40 years of age.

PRETZHOLD. — William Pretzhold, about 50 years old, unmarried, stagehand, member No. 1, Theatrical Protective Union, last employed at Proctor's 58th Street Theater, died March 9 of influenza.

RILEY.—J. Frank Riley, about 58, single, stagehand, a No. 1 union man, for years ticket taker at the Metropolitan, New York (40th Street door), died last week of a complication of diseases.

STEIN.—Edward Stein, aged 55, member No. 1, T. P. U., for many years with the Arthur Voegtlin forces and later at the Winter Garden as a stagehand, died March 26 of cancer of stomach.

ZITTEL.—Carl F. Zittel, Jr., son of C. F. Zittel (Zit), died April 16, after a short illness, at his home, 549 West 142nd Street. He was in his nineteenth year and succumbed to tonsilitis and a complication of diseases. Mr. Zittel, who was born in New York, had been in the Officers' Training School at New York University.

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Close to Big Production. Such wells as Knowles, Duke, Cosden, Sinclair, Harrington, Texas Company, Sun Company, Humble Company, Magnolia Company, Tux Pan, have producing wells close to our various tracts, some reported producing from 5,000 to 14,000 barrels per day.

Almost Unbelievable Dividends are being paid by producing companies. There are millions of dollars being spent by other oil companies in drilling on their holdings in Comanche County alone. Every new well brought in proves up another of our tracts by these developments and makes them just so much more valuable.

LOOK OVER THIS LIST OF THE COMPANY'S TRUSTEES

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Manager Blair-Hughes, Wholesale grocery, McKinney, Texas.

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IN VAUDEVILLE

PRODUCERS OF "GIRL ACTS" PLAN PROTECTION POLICY

Vaudeville Men Who Put On Turns With Feminine Background Want Something Besides Glory —Have Shows to Fall Back Upon

IF a plan now uppermost in the minds of the New York men who produce the majority of "girl acts" for vaudeville becomes a fact, then there will be more profit in future productions. What they desire now above all things is some guaranty that consecutive routes will be given them by circuits in needs of "girl acts," such as they are now known to bill as "features."

In the pop houses there are many acts comprised largely of women, but the unanimous wail of the Broadway men responsible for their production is that the lack of time no standard price and infrequent lay off with a constant changing of principals brings one and the same story, *i. e.*, there is no profit at the end of the season. According to them it's labor, time and money lost. The way they have figured it out now with Summer in the offing and plans on tap for next season, is to find out just what protection the circuit booking offices will give them before they start in and produce new "girl acts."

One well-known producer declares that he has put on "girl acts" galore and that all he has for his trouble is "old age."

This past season hit the "girl acts" as hard as some shows, especially the tabs operated by certain Eastern offices in vaudeville. The "flu" epidemic knocked all bookings into a cocked hat with the producers out a lot of money to keep their acts intact.

Three "girl acts" producers who have for years been religiously and consistently putting them on with nothing but worry and trouble enlarged their big acts into show form and played the camps and legitimate houses. Result:—The men made money on a short season, whereas sticking to vaudeville would have netted a loss.

George Choos, one of Broadway's busiest producers, took his "The Bride Shop" turn, elaborated upon it in divers ways, increased the cast and placed it on the road as a complete stage entertainment. His success has been such that he may have one or two more road outfits.

Joe Wood, another veteran in producing revues of miniature form and "girl acts," took his "Mimic World" revue and toured in camps as a full show.

Both Wood and Choos have plans for new "girl acts" next season, but are watching the new plan that may give them booking protection.

M. Thor and Marty Brooks have elaborated plans on new acts of this type, but are understood to be amenable to the new policy.

Herman Becker has not been so active of late with his "girl acts," owing to booking conditions; several of his latest were disbanded, with Herman devoting more time to theater management.

Becker has worked hard, but has learned that there is more "profit" in other phases of the theatrical game. He has plans for new girl turns for next season, but has made no definite announcements.

Several of the bigger Broadway "girl acts" producers are said to be more successful, but the smaller producing agencies say their success is due to "routes" and at least a weekly stipend double what they receive on the pop circuits.

Albee Appointed Chairman of Loan Drive

E. F. Albee, owner of the B. F. Keith Vaudeville Circuit, has again been named by the Liberty Loan Committee as chairman of the Theatrical, Motion Picture and Amusement Interests sector of the fifth drive. At the request of the Treasury Department Mr. Albee has accepted the appointment and opened headquarters in 1587 Broadway. He will be assisted by the same committees of showmen and artists which worked with him in the third and fourth loans. Mr. Albee has planned an intensive campaign covering the metropolitan district and the nation.

• • •

Bentham Busy

M. S. Bentham's office has some big plans on tap. He is fixing a contract for Irene Bordoni for a special season at the Cigale Theater, Paris, following a seven weeks' vaudeville tour here with Lieut. Gitz-Rice. He may bring Leon Errol back from London for an Orpheum tour of forty weeks; Josie Collins, now in London, may be seen in American vaudeville; Ada Forman will be toured under his direction; and he has Carl Randall lined up for the next London Hippodrome.

Vaudeville at Camp Devens

The Liberty Theater, Camp Devens, Massachusetts, under the management of Harry Chappell, formerly of the Blackstone and Power's theaters, Chicago, is playing seven acts of Keith vaudeville every Monday, Tuesday and Wednesday.

TRIP AND CEREMONY MARK NEW OPENING

Handsome New E. F. Albee Theater Starts Auspiciously in Providence—Big Doings

All Providence (R. I.) was agog Monday night (April 21) when the beautiful new E. F. Albee Theater was thrown open to the public and the city turned out to show the man who built it that it was mighty proud of his building achievement. In fact hundreds were turned away unable to gain admission to the handsome show palace. While Providence was there in best bib and tucker New York also went by special train to the opening and made the start of the Providence house all the more prominent and auspicious.

Mr. Albee personally planned every detail of the new house and in the same manner that he has made possible such wonderful playhouses throughout the country and whose designing and decorative ideas made the new N. V. A. clubhouse in New York a thing of wondrous beauty and artistic delight he has made the Providence theater one of the finest in the East. A. E. Westover was the architect.

It seats 2,500, is absolutely fireproof and as modern as modern can be from pit to dome. In money it represents a million dollars.

Mr. Albee took along a merry crowd of New York theatrical men, newspaper men, agents and bookers to the opening; paid for the train, their hotel keep and their feed, with nothing left undone to make the event one long to be remembered.

Ackerman and Harris Coming

Sam Harris and Irving Ackerman, who comprise the Ackerman and Harris of the western circuit of vaudeville houses of that name and now booking as an adjunct of the Coast chain of the Western Vaudeville Managers' Association, are expected to arrive in New York shortly. Messrs. Ackerman and Harris have been highly successful in building up their western circuit and just what the nature of their present eastern trip is not announced, but they may have something in mind that may mean some new fences for their interests. They will also stop over in Chicago before coming to Broadway.

• • •

Pantages May Build in Chicago

Alexander Pantages has been in Chicago looking over a location for a big vaudeville house, seating several thousand. It looks as if all vaudeville magnates want to build houses with a big seating capacity nowadays. Mr. Pantages' plans have not as yet been made public.

Advice To Acts

Small town managers are loudly lamenting the fact that acts booked for their houses do not send in photos, billing, plots and newspaper cuts until too late, or for some reason fail to send anything at all except a few pictures. The managers are hoping that in the future the acts will send in the photos and billing matter at least a week in advance. In a West Virginia town recently the leading vaudeville house had only one set of photos in the front lobby on a Monday afternoon.

• • •

Keith to Build New Theater in Cleveland

A well-founded rumor says that B. F. Keith is to put up a vaudeville house in the uptown section of Cleveland.

Now Is The Time To Buy Victory Loan Bonds.
Walter F. Keefe Returns From Conference With Pantages.
Corinne Tilton Cannot Do "Copy" Of Nan Halperin's Act.
Ringling Bros. & B. & B. Circus Opens In Brooklyn April 28.
Martin Beck Leases Big Suite At 270 Park Avenue, N. Y.

NEW ACTS ARE A RAINBOW COCKTAIL, EVA TANGUAY AND OTHERS

A Rainbow Cocktail

A pocket edition of a musical comedy more properly stated in show language to be a tabloid. But it far surpasses the later concoction. It is vitally important in entertaining values because it has an idea which came partly from Hassard Short's brain, whose fertility via his work on the vaudeville stage is becoming more and more apparent. He has been helped out by Kenneth and Roy Webb. The affair has to do with a wizard who when the curtain rises is stewing a mystic plot in his cauldron. His victims are the yester year's stage beauties, a Floradora girl, three little maids, a pony ballet girl and the merry widow, all who have lost the friendship of massage cream. They represent passion, purity, danger, etc. To be the prettiest blushes on Broadway again is their wish. The wizard transforms them into rose buds, but demands that they see that their characteristics raise havoc among the people of the world. During the execution of this routine, several beautiful tableaus, bits of dancing and gorgeous costumes enhance the threads of the story. The name of the act is derived from the artistic delirium of the story and the final dance with property cocktail glasses whose crystal is of different colors. Walter Laurence enacts the wizard well. To everyone concerned with its production and booking should go great praise for seeing the business virtue in a vaudeville act which is not similar to twenty other partial successes.

HIGGINS.

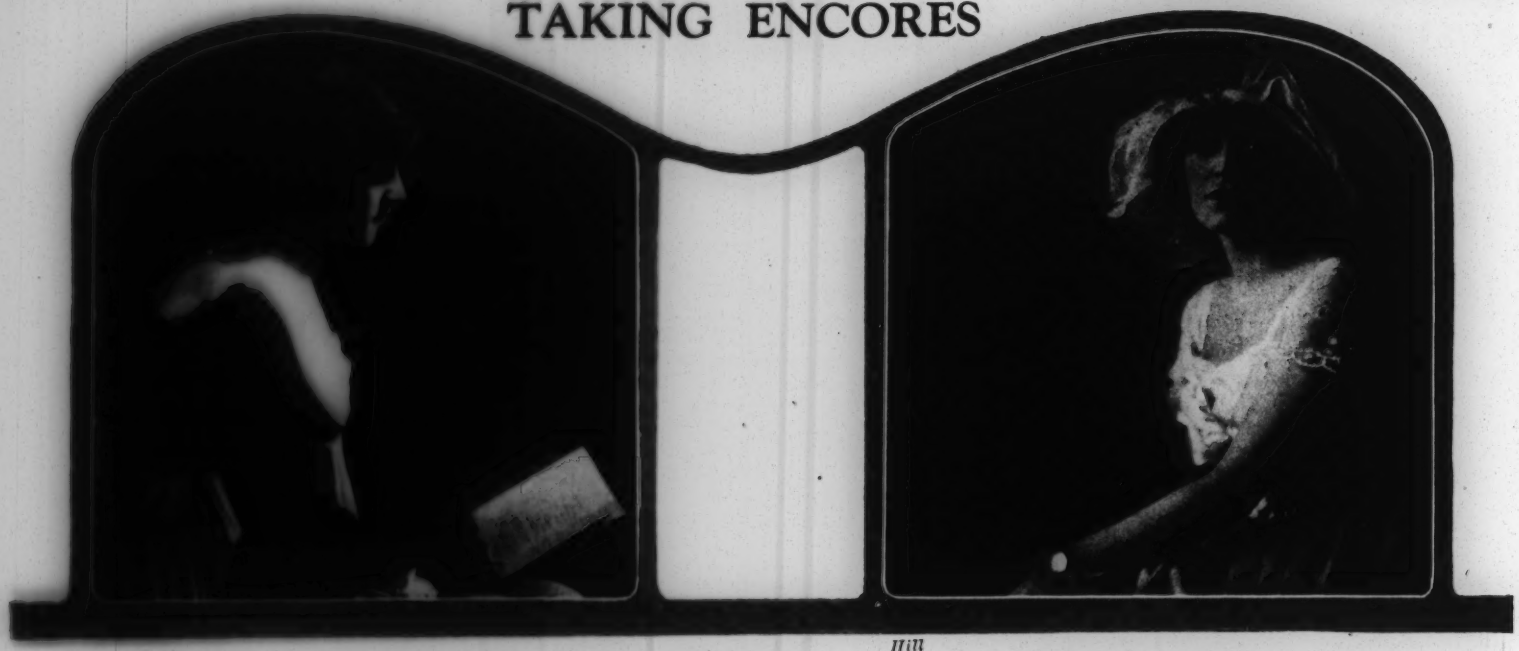
Sutter and Dell

This team's basic material are bicycle tricks. To keep these from getting monotonous and to win the most precious of vaudeville gold which is continual laughter, one of them dresses up as a messenger boy and the other first wears a check coat that is purposely loud and hence funny. In addition to their comical costumes, they have many stunts of flap stick nature which help keep the haw haw multiplying.

HIGGINS.

(*New Acts Continued on page* 636)

TAKING ENCORES



Hill

Rita Mario, the charming conductor of the orchestra bearing her name, which is at the Hippodrome, Cleveland, this week. "Don't Cry, Frenchie, Don't Cry" is one of its successful selections.

Rita Boland recently tried out new material and immediately won favor. In this she has a novel way of singing "Kisses." She is at the Orpheum, Omaha, this week

Jack Norworth lately played the circuit of New York houses, and now he is in Chicago, at the Palace. During his turn he sings "And That Ain't All"

Gene Green, of the team of Gene Green and Belle Mayo, is a personable chap with a good voice, with which he is pleasing the patrons of the Orpheum, Seattle, this week. While Miss Mayo is making a costume change he sings "Salvation Lassie O' Mine"

Saronv

Celebrity

Mildred Vernon is singing in Sophie Tucker's Room at Reisenweber's. One of her songs is "Blue Ridge Blues"

Bernard and Duffy are playing the Royal this week. Among others they sing "Everybody Shimmies Now"

VAUDEVILLE VOLLEYS—From

Audiences Grow Restless With Coming of Spring — Pemberton Brings Dance Ideas From Europe—Albee's Praise for Y. M. C. A.—Derr Invites Officers

WITH the coming of spring, some of the vaudeville audiences have become a little restless. Too much loud laughing and whistling have disturbed both performers. A week ago at the Fifth Avenue, William Quaid, its astute and courteous manager, took a hand in the matter of discipline. Two young women in the right hand stage box in a position allowing them to shake hands with the performers, laughed as loud as they could to attract the attention of two dashing young men performers. The chaps were doing their utmost to give a skilled exhibit, the constant haw-hawing made both of them nervous. One missed step several times and threw the dance out of continuity. Mr. Quaid, who was carefully studying the audience in different sections of the auditorium, noticed this conduct. He made his way to the box and in its foyer carefully studied the nature of their demonstration, evidently he determined that they were hoydenish cut-ups and he politely informed them that their loud laughter must cease.

Another manager who is carefully keeping his audiences in control is Mr. O'Donnell, of Proctor's 125th Street Theater. A few of the boys at times have become too gay with too much whistling. Doubtlessly, he has informed his ushers to halt such disturbance, for they are insisting on applause which is orderly.

More About Decorum

Speaking about modes and customs in the theater, for the love of Mike, why doesn't Frank Fay be a sensible man and discontinue to use his handkerchief in his act instead of like some nervous debutante at her coming out party. When Vaudeville Volleys first saw him at the Riverside, little use was made of this item, but when next Frank came to our view at the Palace he had a terrible cold, so there was abundant excuse for its employment. When he recovered next week and was given another coveted engagement at the Palace with no evidence of a cold, his handkerchief was exchanging back and forth from one hand to the other as much as ever. But why, when he can show such fighting spirit by playing a matinee when ill and when there has not been one dissenting voice about his having the making of a comedian does he retain such maudlin business? His handkerchief should be given to Tony and Norman. They need it. Their symbolical nostril gestures should be concealed behind a handkerchief as large as a tablecloth, although not when Tony does his excellent bow-legged dance. If Frank would have a recitation such as Georgie Price uses this article or if it were some calico pattern affair so that he could get a laugh, we know every one would applaud until their hands were blistered.

New Dance Ideas from Europe

The latest kicks, twists and whirls have been brought from Europe by Stafford Pemberton. These he is building into a dancing act for vaudeville. The terpsichorean activities will be well attended to by the feet of Lillian Daly and Dorothy Lee as well as his own.

WRITE TO VAUDEVILLE VOLLEYS YOUR OPINION ABOUT THE HARRY GREEN AND AARON HOFFMANN SENSATION

NOT since Olga Nethersole made a turmoil in New York theatricals with Sapho, has Broadway, between 30th and 50th streets been busier buzzing about a stage sensation than during the last few days. It is rumored that the layman is getting his fingers scraped in the emory dust flying around at the Palace, too. The cause is Aaron Hoffmann's new play for Harry Green, having a geographical location called Heaven which is much joked about in the act. This is a speculative place, for most of us, truly. Some don't think much about it and others think of nothing else. Already they have learned by heart their little speech to be made to St. Peter. Are there enough those who attend vaudeville to be offended by Hoffmann's play to cut any figure at the box office. Vaudeville Volleys knows there are many churchmen who gladly escape their the Woman's Sewing Guild and the Sunday School Committee to find relief at the two-a-day. But still, even they must live up to their press stuff that there is a heaven for the good and a hell for those who have been a little frisky. What the religiously inclined complained about is that those who have striven like the devil to be honest Sunday School superintendents, in order to get into Heaven should feel that they have wasted their time when a "fallen woman" could coax her way into this coveted place and at the same time having had all the wine of life. When St. Peter turns back some poor simp whose only knowledge of evil was to have a grandmother die on each base ball day and the purple lady gets in why the rub itches some. Mr. Hoffman is very anxious to eliminate any objectionable matter. Therefore, all those who read this little page, are asked to attend the play and then write us your views. We know that both Messrs. Green and Hoffmann will be glad to consider your opinions. Personally Vaudeville Volleys like the act very much.

Davis and Pelle's Common Sense

Davis and Pelle are two more boys whom Vaudeville Volleys wishes the greatest prosperity. Esteemed gentlemen of the booking office, we respectfully call your attention to them. They are the best acrobatic team in vaudeville. The reason why your date card indexed with their initials will not be blank is best expressed by what Louis Pelle told us: "There are two things to be gotten out of the theatrical business,—pleasure and money. We went into it to make the latter. As our work depends upon our bodies, we lead a clean life. This is not a sermon but our physical welfare is our stock in trade and the training of an acrobat cannot stand competition with the gay life. If it does, it is good-bye to engagements." Davis and Pelle are those boys who were at the Fifth Avenue last week in artistic purple and white gym suits. No acrobats present a more athletic picture of manhood than they. In fact, Jack Davis posed as a Harvard oarsman for that famous painter, Mrs. Oakes Ames. He was also a model in the Boston Art Museum. More acrobatic routine work in a shorter time is executed by this team than any on the vaudeville stage. They do not stop one moment to dry their hands, sand their feet or make a bow. There is a suggestion which we would like to make. The technical points of this rapid fire schedule should be explained on a placard. They have striven so hard and accomplished so much that the audience should not be ignorant of any of their merits.

E. F. Albee Praises the Y. M. C. A.

Those of you who are knocking the good work of the Y. M. C. A. during the war might have some of your gab halted if you could hear what Mr. Albee thinks of the organization. He has personally made investigations among the soldiers. He says in its defense, "I have talked with hundreds of soldiers who visit our theaters each week, especially the wounded, to whom we give an entertainment one morning of each week, and I have not heard one adverse criticism. On the contrary, there has been nothing but unstinted praise. I have read some wonderful letters from theatrical artists abroad connected with the Young Men's Christian Association, who have been entertaining soldiers, who deny that there is any condition existing in the working of that organization which is not of the most liberal and humanitarian kind."

N. W. in Society

That ministerial looking manager of the Riverside, N. W. Derr, was right there with the society stuff last week. It was full of patriotism too. He entertained twenty Belgian officers and twenty soldiers all who had been decorated by both France and England for handing the mailed fist back to the Hun. Julius Lenzberg and his orchestra played the national song and George White made a speech in their honor. The Belgian braves all voted that Mr. Derr was some host.

Don't Smash Avon Comedy Four

Last week the Avon Comedy Four were flirting with scandal. George White was the little dancing devil, who was seducing them. He wanted them for his Scandals of 1919. And everybody has wanted them for fifteen years, like the song, *Everybody Wants the Key to My Cellar.* In the name of holy dollar bills, why don't they keep from smashing up. What's the trouble?

It is hoped that Mr. Albee, that skillful organizer, will patch up their differences and keep this joy-burst four a-goin' on the big time.

Marie Nordstrom: A Blotter Girl

Come, come girls, you who have pictures of your matinee idols pasted all over the mirror of dressing tables are not in it with the boys this week. The B. F. Keith Booking Offices have lithographed the fair Marie Nordstrom on pink blotters. Every desk around town has one. Bookkeepers cannot add straight. The office boy has to be called twice. Even a pompous bank president has a dreamy look in his eyes. The reason? Why, the charming Miss Nordstrom all in pink. Who wouldn't forget lunch and the stock market with such a vision resting on the pile of dry letters?

Margaret Edwards Enlarging Act

Margaret Edwards, who moulds to physicians' as well as the artist's tape measure with more accuracy than any other girl in vaudeville, is planning to make a regular little production out of her physical culture act. She is adding two eccentric dancers and Hackenschmidt, a Russian wrestler, who is a brother of one of the leaders in the Russian Battalion of Death.

Vaudevillians in Plays

Contracts in the A. H. Woods' offices indicate that Woods believes in giving vaudevillians a starring chance. Homer Mason and Marguerite Keeler, recognized sketch favorites in the "two a day" for years, will jointly appear in an Avery Hapwood farce, "Ready To Occupy." Bernard Granville, recently returned from military service overseas, will be another featured vaudevillian in a new piece, "Call A Taxi."

FOR
LATEST AND EXCLUSIVE
VAUDEVILLE NEWS
TURN TO PAGE 633

STRONG PROGRAM AT THE COLONIAL

Clifton Crawford, Van and Schenck, Dolly Connolly and Rainbow Cocktail Headline

A big crowd turned out at the Colonial Monday afternoon to welcome a greater list of headliners than has been customary at this theater. A delegation of Lambs' Club actors stood in the rear, paying tribute to the presence of Clifton Crawford on the bill. They applauded with apparent sincerity.

Clifton's personality more than his material won for him what genuine favor he obtained from the audience. His impersonation of a vulgarian at the movies is not particularly novel or amusing. He is much better in describing the physical charms of a modern Venus and in dancing through the intricacies of a golf game.

Van and Schenck earned the most hearty applause of the bill with their collection of songs. Amiable and rhythmic, they exert the same restlessness over the feet as an orchestra. Their principal hits were *Regretful Blues* and *Somebody Always Waits for Someone*. Dolly Connolly's effective style of singing made her audience most attentive. Miss Connolly's personality seems to grow with each visit to New York. With a low voice, a fascinating shrug of the shoulders, a suggestion of thorough enjoyment, she is fast getting into the class of Sophie Tucker and Belle Baker. Her best number was *A Good Man Is Hard to Find*. Her very accommodating composer Percy Wenrick was a modest accompanist.

The Rainbow Cocktail had a little of everything, after the manner of the musical revues at the cabarets. A few musical comedies of the past were represented, after which a colorful cocktail—as unattainable as its name implies—was served up with dances and an elaborate song description.

Diamond and McMahon, with Ethel Rosevere, danced skilfully in the Russian style—agile and athletic—to a muscle-building climax. William Gaxton presented Rupert Hughes's effective playlet, "The Junior Partner." The Ward Brothers performed their English drollery, taking the place on the bill of Eddie Carr and Company, and The Concert Revue, an elaborate program of situation songs, arranged by Leo Edwards, closed the program.

REID.

• • •

Hoey and Lee Top 23d Street Bill

Proctor's Twenty-third Street has for the first half of the week a headline feature that is one in every sense of the word—Hoey and Lee, the well known Hebrew comedians, whose material now is practically made up of League of Nations byplay.

The balance of the bill is varied and well arranged. It consists of the Seebacks, bag-punchers; Marie and Co., an Italian novelty; Harry Thorne and Co., in "Under One Roof"; Ben and Hazel Mann, with patter and songs; Lieut. Winston, monologuist; Evans and Deane, dancers, and "What Woman Can Do," the quartet of women, who individually offer a specialty. TIDDEN.

MARIE CAHILL HAS HOSTILE AUDIENCE

Gallery Roughs at Royal Finally Subdued by Appreciative Orchestra—Good Program

A group of good and well executed acts is offered at the Royal this week. Marie Cahill is featured.

The friends and admirers of Miss Cahill's irresistible charm were greatly disappointed Monday afternoon, as Miss Cahill was obliged to curtail her act because of the inability of a number of ruffians in the gallery to appreciate and understand her work. The womanly way in which Miss Cahill received this umbrage won her the sympathy and admiration of every person downstairs. Her one song, *The Dixie Military Ball*, was splendid and brought her sincere and hearty applause.

The Aerial De Graffs opened the bill and were followed by Chris Richards, the "eccentric English comedian," and Stuart Barnes.

Will J. Ward and his five symphony girls made an emphatic appeal. Ward's song, *Mickey*, joined by Wellington Cross, made a hit. The song by the girls, *When Ireland Comes Into Her Own*, gained favor.

Bernard and Duffy are a team of much personality and won instant appreciation. Gibson and Connelli in a clever skit, "The Honeymoon," are very amusing.

Wellington Cross, although in a poor position, kept the audience entertained. His mind-reading stunt, assisted by William Gibson was a scream and the laughs were plenty throughout the act. SPOONER.

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Fifty-Eighth St. Drawing Well

Business running at high pressure at Manager John Buck's newly decorated playhouse. The show Monday evening appeared to give the regulars a lot of entertainment, for the popular admission and a big musical act, "Crosby's Corners," topped the show. Selbini and Grovini opened the bill and held attention. They work hard to please. Ted Doner does well in a way but seems lost in "one" without a feminine dancing partner, as his stage forte seems to be in his dancing ability. Ronair and Ward might give their turn an overhauling and oust sections that only tend to slow up the turn. The man seems to carry out the loud color scheme in his dressing with that country club drop. Act did well uptown. Gallagher and Martin have a neat little turn that is off fire at times with the dialogue. They need a stronger closing number. Mme. Lily Marguerite, with Frank Gill, succeeded admirably in holding up their spot, the dancing finale especially finding big favor. Inman and Lyons depend on crossfire chatter for their score; patter being understood in the pop houses thereby helping their average. "Crosby's Corners" may be a little too ruralistic to hit elevated road neighborhoods where autos do not need hay and fire departments are run by motor, but its music brought in a big happy hit.

MARK.

• • •

Jack Bratton Ill

John (Jack) Bratton, of the Leffler-Bratton firm, is unable to report to his offices, owing to illness. His condition is reported as on the mend.

Emily Darrell Triumphs at First Half at Fifth Avenue

The good-medium standard bill holds forth at the Fifth Avenue for the first half. Wire and Walker did good work by a medium standard. An excellent opening in a spot light on a park bench, was a good send-off, and made a success for Powers and Wallace. "Wanted a cook" scored with every one who had ever engaged a servant. Mabel Burke singing *The Kiss That Made Me Cry*, with illustrated pictures, caused some misty eyes. Shaw and Campbell were a very amiable sister team and bought some applause with hard work. Her man Tromberg's act the audience nearly knew by heart, but felt pride in telling every one around them what was coming next, to which their neighbors replied that they had nothing on them. This being the case, he of course was a hit. Emily Darrell is a fund for a vaudeville promoter who wants to polish her up a bit (see new acts) Glorgallie Trio, even though last on the bill, had only twelve people downstairs walk out on them—Some record, eh? HIGGINS.

• • •

Average Bill at Fifty-Eighth Street Last Half

The Seebacks with their punching bags delighted the boys. Some soldier boys said they could beat any of their set. O'Brien and the Southern Girls kept their act from getting drowsy with their friskiness. They succeeded all right. Paul Bauen was a hit. The Edmondsen and Man's uniforms was a help at first, but their real honest-to-heart work earn them as warm a place in the audience's hearts as did their khaki. Woolsey and Boyne went good as did Belt & Caron. HIGGINS.

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Chaplin and Good Vaudeville Make Up American Bill

The headline attraction at the American the first half of the week is a film—Charles Chaplin in "Police," one of the Essanay reissues.

The program opened with the Harlequin Trio, a neat dancing turn. Following came Honey Hurst, a lusty voiced ragtime singer; the Romas Troupe, whirlwind acrobats; Belle Montrose, doing a boob-amateur turn that was delightfully funny; the Great Howard, the well known ventriloquist; Albert Vertchamp and Co., the Co. being a pianist, accompanist to M. Vertchamp's violin playing; Mabel Carruthers and Co., in a sketch called "The Girl from Rock Island," and Barron and Burt, who have a familiar and clever patter act with songs. TIDDEN.

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Pat Liddy's Season

Pat Liddy, a New York boy who has been doing double duty in Charleston, W. Va., managing the Plaza and Burlew theaters, has extended the playing time of the Plaza there for four weeks, offering feature films and small tabs at 10-20-30 cents. The Burlew is expected to close May 1 and then be torn down and converted into a dry goods store, but indications now point to the house remaining a theater for at least another year. Liddy may run the big shows in there until the house does close next fall. However, it looks like the Plaza will play traveling combinations the first half and vaudeville the last half.

Eva Tanguay

Eva Tanguay represents the resourcefulness of the American. It has been reported to the reviewer in her beginnings, she was not a great success as a provincial touring actress. But did that feaze her? Did it feaze John Rockefeller in Cleveland, O., when the beginnings of the great institution which was later to become the Standard Oil were not successful. He thought and planned some new angle of promotion—something which other financiers before him had not tried. At last he succeeded. So with Eva Tanguay. The reviewer, even after she had a small measure of success, saw her at the Lyceum theater, Cleveland, Ohio, in a musical show. Even then in this second class little theater tucked away almost behind a church, the critics did not believe she had the talent which some day was to become the greatest influence that vaudeville box offices have felt. She, like the Standard Oil Co., has worked herself up into a flourishing institution. Why? Because she thought out something different.. Who ever heard an actress knock herself on the stage? She had been knocked by a great many critics so she said good bye to the legitimate and framed up a vaudeville act and beat the knocking critics at their own game. She has made out of herself the biggest theatrical novelty the theatre has ever known in the world. Had she elected to play Juliets for all her life, she would now be in the smallest of small bedrooms eating hash. But no, she had nerve, she had initiative, she had pluck. She thought up something new and sold it as no salesman ever tried to sell. She has won. What's more to say?

HIGGINS.

Emily Darrell

Dressed in a white suit, with a red hat, a bit of a blue tie and a red basket containing a French bull was one of the prettiest pictures any single has presented in the two-a-day for sometime. This is Emily Darrell. She is a born comedienne. The informal way in which she sat upon the stage apron before the orchestra leader and delivered a monologue was a bit of parlor at home acting that scored. There was a laugh in every line she spoke. There was a hoydenish charm in semi-dare devil toss of head she made. She's a single that needs a teacher to smooth rough edges. Sometime—somewhere if she studies like sixty, reads like a librarian, observes life like a policeman, she can work herself up into a big time star story teller. At the Fifth Avenue, she scored every minute. HIGGINS.

Cook and Oatman

The outstanding feature of Cook and Oatman's act is the pleasant personality both members of the team have. The woman is handsome and her costume (making no changes) sets her looks off. The man, who is just out of the army, it seems, has an easy manner. They open with *To Any Girl*, then go into patter, which appears to be double meaning stuff. Next, the girl plays the piano and the man sings some solos, helped in the chorus by the pianist, among which are *Meet Me In Blossom Time* and *When Ireland Comes Into Her Own*. TIDDEN.

(*New Acts continued on page* 640)

PALACE BILL WELL IRONED OUT

Eva Tanguay, Mlle. Dazie and Whiting and Burt Sold Well

Even stage hands who loiter in the Palace alley at noon were reluctant to resume duties which would naturally mean that the public would hate to leave the balmy afternoon for the dazzle of the theater, but their inclination was quite the opposite. The house was packed early. The bill went smoothly although much switched around. On the program a blank space was left hoping that Haig and Lockett, who were originally billed, would defeat illness and appear at the last moment. Gibson and Connelli, however, substituted at the eleventh second. The domestic wrangle in their sketch went big. They worked like dogs and made good.

Leo Donnelly had a thick mist of their success to work through in following them. Having a natural story telling talent and also having material based on his experience as official entertainer for the 77th Division in the Argonne Forest co-operated splendidly and he easily won.

Reed and Tucker, fiddling funsters, were entertaining, and the Pedersen Brothers opened the show well.

Dainty Sadie Burt and manly George Whiting did great. Ye gods, what a relief they were from the usual boy and girl singing act. They are consummate artists. Whiting was in good voice and acted like a regular man. Miss Burt was efficient artistically and looked like a girl for a real man to fall in love with. Their act is richly studded with silk curtains and other accessories. You couldn't say they scored any more than you could say so of a charming couple at an evening party. Their work is above that of jazz youngsters so numerous just now. But to get down to some kind of stage rating, they were a big hit.

Bert Melrose repeated his swaying tower of tables stunt so well that everyone's stomach was in their throats as usual. He could repeat this routine for another twenty years and still keep the audience on the edge of their seats.

Unfortunately for Orth and Cody, and especially for Miss Cody, it was about their wardrobe. Evidently their trunks didn't arrive in time. She had to appear in a traveling suit. They were quite a laughing success, although Miss Cody's French was a little above most of the audience's heads. She knew enough about mental telepathy to get a great deal of foreign spoken fun across the footlights, however.

There is one Mlle. Dazie. Although years and years younger than Sarah Bernhardt, we believe that she like this other great artist who would die, if she couldn't act, would die also if she couldn't dance. Her act as it has been before, is beautifully staged and lists excellent support, especially Ed. Janis.

Eva Tanguay was there—!—!—! see under review. Wm. Egdirettu's Posing Horses and Dog's closed a bill which, owing to carefully back stage management has kept from being all jumbled up with unaccounted for irregularities. HIGGINS.

SONGS SWAMP BILL AT THE RIVERSIDE

Old Favorites Carry Off Honors—Tannen Conducts "Drive"

According to Manager Derr's schedule for the show last week it was set for final curtain at the Monday matinee at 4:56 but White's unexpected cutting his act had the "finis" at 4:45 p. m. The show this week ran longer through the intermission period and a few extra minutes devoted to the Victory Loan "drive." Manager Derr has pressed Tannen into service with Julius a willing speaker and he gave the audience a 2 in 1 monologue, Monday with a recitation about the present Loan thrown in for good measure. Lohse and Sterling opened and did a splendid job of it with Ralph Lohse's chair balancing on the flying trapeze bar, a thriller worthwhile. Maurice Burkhardt sang effectively.

Bobby O'Neill, assisted by Evelyn Keller, does a pleasing act. James Watts is even funnier than last season. That travesty ballerina layout as he and Rex Storye dish it up is surefire.

The Maud Lambert-Ernest R. Ball combination was irresistible and with the old and new songs for which Ball has become internationally famous the results were never in doubt. He announced *You're Making a Miser Out of Me*, as his latest composition. Tannen was hoisted before the intermission, due to his own Loan services. Tannen's talk was well received.

Charles Lovenberg has a vaudeville gem in that "Hands Across the Sea," a harmonious singing and dancing organization that should be a solid hit anywhere. Marie Dressler went over with a bang, comicalities, mugging, feminine clowning, talk, songs and serious recitation all helping her score solidly. Hackett and Delmar did nicely in the closing position.

MARK.

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Gorman's Summer Plan

R. L. Gorman, a well known theatrical and summer park man, was in New York from Boston last week and visited George Geott, of the Leffler-Bratton offices. Gorman is of the Gorman Brothers firm, a pioneer in the park line, and he plans musical shows of the tab variety for this summer in the New England parks operated by the Gormans.

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Tinney's New Show

As a result of his success with his present military revue, "Atta Boy," Capt. Frank Tinney plans a new musical show next season.

EVENLY BALANCED BILL AT ALHAMBRA

Stone and Kaliz, "Too Much Married," and Moss and Frye Win Favor

Easter week at the Alhambra is being celebrated in fitting style with a bill that has few weak spots from beginning to end. Stone and Kaliz, 'Too Much Married," and Moss and Frye are the conspicuously successful acts, though practically all the others score.

The Geralds with a musical novelty, prove an exceptional opener. Ann Ford and George Goodridge occupy second place with a grace that gives promise of much better position at some date not very far off. Their act by Blanche Merrill is first rate. Harry and Emma Sharrock, with familiar mind-reading skit, register their familiar success. In fourth place, Charles Olcott substituted Monday afternoon, for Sylvia Clark, and pulled down loud applause. His little burlesque on comic opera is keen and delightful. 'Too Much Married" comes just before the intermission. It is lively and well-dressed, though exceedingly aged as to plot.

After the intermission (and the first Liberty Loan speech of the season) Kate Elinore and Sam Williams offer "A Reel of Real Fun," followed by Amelia Stone and Arman Kaliz. Monday's audience rose to the occasion and gave this artistic pair a rousing commendation—which of course they deserved. Moss and Frye hit the high water mark, as far as comedy is concerned. Their material is thoroughly impregnated with the delectable sense of humor characteristic of their race. The closing act is Catherine Powell in a series of dances and costumes. This is far too good an act to be exposed to the doubtful custom of "walking out." Howbeit, very few did walk out, and the chances are that very few will. MARTIN.

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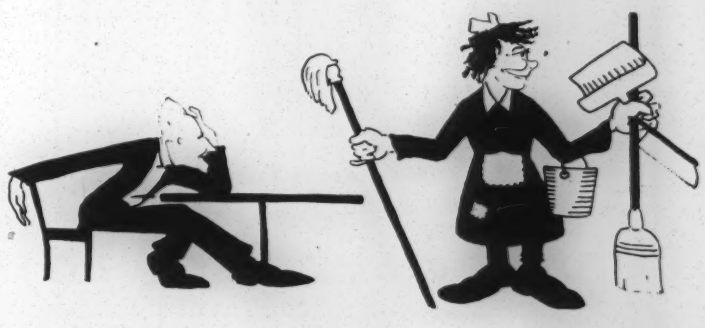
Entertaining First-Half Bill at Proctor's 125th St. Theater

Lee Herrick and Julian Alfred present "Good Night, Teacher," a musical comedy in miniature, as the main feature of the Monday to Wednesday bill at Proctor's 125th Street Theatre. But Lehr, Edmondson and Marr, three soldier boys, ran them a close race for honors. These boys improve with time, and are at present first-rate entertainers. Others on the program are the Oklahoma Four, Marie Russell in "A Study in Brown," Emerson and Baldwin, singing comedians, and Reynolds and White. MARTIN.

VAUDEVILLIANS—By Ed. Randall



ARTISTS STAND PAT ON STUDIO STRIKE

Local Union No. 829 May Receive Affiliated Labor Support Throughout U. S. and Canada

A bombshell may land with telling effect any time from May 1 on, in the present "strike" of the United Scenic Artists Local Union No. 829, if the handwriting on the union wall may be accepted as any forecast. The local scenic painters have been on a "strike" since January 1 last, but aside from a number of studios recnizing the union scale, there are at least a half-dozen of the big scenic studios that to date have refused to recognize the union. Late activities indicate that pending some sort of an amicable adjustment between the studios expected to sign up the scale and the artists that other theatrical bodies affiliated with the American Federation of Labor, will become sympathetically aligned before many months.

Apropos of any local condition, the fact remains that after Jan. 1, 1920, that the union will not recognize any scenery that does not bear the union trademark, with all union bodies closely linked theatrically certain to take cognizant conditions under consideration.

If this comes to pass, and granted that the I. A. T. S. E. and the A. F. of M. become sympathetically intertwined, then all branches of the stage, legitimate, burlesque, vaudeville, stock, motion pictures, etc., will be affected wherein any scenery not duly marked by the union symbol is used.

Charles E. Lessing, business agent of the local, is now endeavoring to have the scenic artists' scale become operative in the following studios: Platzer & Emmens, Gates & Morange, Lee Lashm Physiog, Robert Law and the Dodge-Castle Co.

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Singer's Midgets Headline All Week at Harlem Opera House

The chief attraction at the Harlem Opera House for the entire week is Singer's popular aggregation of Midgets with their ponies and elephants. The supporting bill for the first half is composed of four acts. Delano and Pike are a pair of acrobats who perform some excellent stunts. Joe Brennan follows with an Irish monologue and songs. Rosamond and Dorothy come next. They have personality as well as musical ability. MARTIN.

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Bray With Texas Oil Company

Thurman F. Bray, well known in stock producing companies, formerly lessee and manager of the Southern Theatre in Columbus, Ohio, and who has operated stock companies in Zanesville, O., Lima, O., Muncie, Ind., and Ft. Wayne, Ind., now interested in the oil fields of Texas and is connected with Comanche Oil Company. Mr. Bray predicts great possibilities in the production of oil on the 31 leases totaling 1,017 acres this company owns and is expecting that the early share holders in Comanche County Oil Company will reap just and profitable rewards. Shares are now $1.50 per share. The New York Branch Office of the company is located Suite 210, 50 East 42nd Street.

Frances Kennedy, the "merriest" of Comediennes, has new songs and a welcome monologue of a social climber at a card party. There are no dull moments while she is on the stage; her unfailing good humor being infectious. She is one of the regular performers who, as George Cohan says, "always leaves them laughing when they say good-bye."
DETROIT FREE PRESS, March 18th, 1919.

Frances Kennedy, a jolly person she is, with songs and character study that kept the house in continuous up-roar. She also does a little propaganda work for the new but still struggling Irish republic. The audience recognized the baby nation, even if the State Department won't.
DETROIT JOURNAL, March 18th, 1919.

Stunning Frances Kennedy won every hand in the house with her ever-smiling smile. Teeth and dimples you remember, but also a keen sense of humor. You do not mind the naughty remarks she makes occasionally or the fun she pokes at men and women, because she pays such a genuine tribute to the Salvation Army and to the late Theodore Roosevelt. But you would rather expect Frances Kennedy to keep up with the times in her songs, monologue and mimicry.
ROCHESTER HERALD, March 25th, 1919.

Frances Kennedy, a Comedienne, in songs and caricatures established herself as one of the favorites of the bill. She knows how to make the point of a song score, and her sketch of a self esteeming, gossiping, back biting woman at a card party was clever and amusing. She has a delightful personality, a well trained voice and something else that cannot be defined, but creates an immediate understanding between audience and artist.
ROCHESTER DEMOCRAT AND CHRONICLE, March 25th, 1919.

Frances Kennedy had a big day at Shea's Theatre yesterday, and last night. She must have felt perfectly happy over the reception two large Buffalo audiences gave her at the Vaudeville house in Court Street. She received lots of applause, and she deserves every bit of it. Her smile, easy conversation and faultless stage poise won an instant triumph. The audience liked her songs and stories and admired the pretty gowns she wore. She got numerous encores.
BUFFALO ENQUIRER, April 1st, 1919.

Frances Kennedy has a smile that is worth a fortune. She is attractive and as irresistible as ever, and wearing the most delectable gowns, was the headliner at Shea's this week, and presented a program of melodious and scintillating comedy yesterday afternoon, which won this stage favorite many recalls.
BUFFALO COURIER, April 1st, 1919.

Frances Kennedy is an unctious and magnetic comedienne, and again proved her right to the title of Vaudeville's greatest comedienne. Miss Kennedy has an entirely new selection of exclusive snappy songs, and screamingly funny monologue. She is without doubt the most versatile actress seen here in years.
TORONTO TIMES, April 8th, 1919.

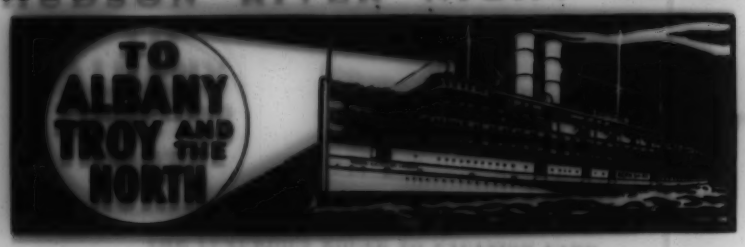
Frances Kennedy won the favor of the audience by her laugh-provoking monologue, her new and humorous songs, her caricature of the society woman who adversely criticizes every other woman she meets was well conceived and has a basis of truth.
TORONTO GLOBE, April 8th, 1919.

THANKS—I have worked hard to merit your approval

Frances Kennedy

Week of APRIL 21st. MY HOME PALACE, CHICAGO.

HUDSON RIVER NIGHT LINES



THE LUXURIOUS ROUTE TO VACATION LAND
Leave Pier 32, N. R., foot Canal St., daily 6 P. M., West 132nd St., 6:30 P. M. Due Albany 6 o'clock following morning. Direct rail connections to all points north, east and west
LARGEST RIVER STEAMERS IN THE WORLD
EXPRESS FREIGHT SERVICE—AUTOMOBILES CARRIED
HUDSON NAVIGATION COMPANY

"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N. Y.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALLENTOWN-BETHLEHEM, Pa.: GRAND—Camille Personi and Company in "Butterfly Love" is a strong act. Dora Hilton and Company in "Melody Lane" introduce a number of popular songs. PALACE — Harry Oakes and Company, O'Brien and Girls in songs and dances, and Blanchette the entertainer form the bill at the Palace for the week. ORPHEUM — Bobby Heath and his bevy of girls in a girlie review is the headliner.

CINCINNATI: KEITH'S—Keith's has a lively bill featuring a feminine novelty act called "What Girls Have Done." Queenie Dunedin scores a hit in a singing, dancing and wire act. The Florenzo Duo have an interesting magic act. Eddie Foyer has a line of bright talk. The Leighton Bros. sing dark songs that take well. Paul Morton and Naomi Glass do a musical satire that gets a lot of laughs. GOLDENBURG.

CLEVELAND: HIPPODROME—Will Cressy was the outstanding feature on this week's bill at B. F. Keith's Hippodrome. Apart from his regular act, "The Man Who Remembered," in which Blanche Dayne assisted him, as usual, he told of his experiences overseas. Wilbur Mack, assisted by Loule Holley and Earl Bronson, presented a charming sketch. Ethel MacDonough offered a medley of old-fashioned songs that made a great hit. Arnold and Allman, Mme. Doree's celebrities, Wille Hale and his brother, LeMaire Hayes and Company and the Gladiators completed the bill. MILES—Miles had an unusually well-balanced bill this week, headed by a short skit called "Bullowa's Birthday," with Fred H. Wallace. Other acts were: Edah Delbridge Trio, Sherman Van and Hyman in their own songs, Hill and Ackerman, Lawrence and Edwards in a comedy skit and Lieut. Eldridge with his clay modelling act. LOEB

FALL RIVER: BIJOU—The bill April 14-19 had Pickard Bros., Lane and Harper, Hazel Harrington and Co. in "The Squab," Julian Hall, "the Jazz Boy," a big hit, Chalfonte Sisters in Descriptive Dances, The Three Lordons, Walter Baldwin & Co. in "The Petticoat Man," Wastika and Understudy, George A. Mack, a good single act, and Jane Ward and Billy Cullen in "Song Storiettes." GEE.

INDIANAPOLIS: KEITH'S—Two headliners of widely different nature topped a first rate bill. Jean Adair won a big success for herself and Co. in "Maggie Taylor, Waitress." Great shouts of laughter greeted the Four Marx Brothers in "In Everything," the other big feature. Frank Crumit, one of the bright spots on the bill, stopped the show with his songs. Frankie Heath in Song Stories was popular. Others were Dong Fong Gue and Harry Haw, Adroit Brothers, and Sylvester and Vance. KIRKWOOD.

MANCHESTER, N. H.: PALACE—Billie Reeves & Co., pleased large audiences. Morris and Campbell scored a hit in their little skit. MAHONEY.

MONTREAL: PRINCESS—The Princess gives a good bill with the comedy element predominating, Pat Rooney and Marion Bent, Mr. and Mrs. Jimmy Barry, and Bostock's Riding School are among the chief features. TREMAYNE.

PITTSBURGH: LOEW'S LYCEUM—Mary O'Toole opened the program with "The Music of Wedding Chimes" and pleased. Alvaraz duo with balance feats followed. South and Tobin made a hit with *Rainbows; A Good Man Is Hard to Find.* THE DAVIS—Dorothy Toye, the bi-vocal phenomenon was one of the hits at the Davis. She sang three popular operatic selections from the Italian masters and was well received for her marvelous tone work. For an encore she sang *Laughing Eyes.* The Edwards Trio featuring Charles Edwards, Eva Carpenter and Bertha Duncan had a very pleasing musical act. Espe and Dutton billed as top notchers of versatility were true to the name. They sang *We Never Did That Before.* Florence Ames and Adalaide Winthrop were amusing in "One Moment, Please." LATUS.

TORONTO: SHEA'S—"Wellington Cross" got along nicely, especially with his song *Little by Little and Bit by Bit,* until he introduced several hoary anecdotes and spoiled his own work completely. Francis Dooley and Corinne Sales with their silly patter, drew many laughs. Julia Nash and C. H. O'Donnell have a bright skit, "3-G. M.," and Ruth Roye with her Syncopation numbers gets over. DANTREE.

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange
(Agency)
(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH F. F. PROCTOR
Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

STERN'S BIG "8"
GROWN TO "TEN"
STERN'S SENSATIONAL SONG SUCCESSES
1556 Broadway, N. Y. C.
119 No. Clark St., Chicago, Ill.
HIT No. 1
"EV'RYWHERE THAT WILSON GOES"
Some ROARING Hit
HIT No. 2
"ALL THOSE IN FAVOR SAY AYE"
Some LODGE Song
HIT No. 3
"WAIT AND SEE"
Some WALTZ Song
HIT No. 4
"TEARS OF LOVE"
Some Successor to "SMILES"
HIT No. 5
"OH HELEN"
Some COMEDY Song
HIT No. 6
"I'M GLAD I CAN MAKE YOU CRY"
Some WALTZ Song
HIT No. 7
"INDIANOLA"
Some NOVELTY Song
HIT No. 8
"PAHJAMAH"
Some ORIENTAL Song
HIT No. 9
"KENTUCKY DREAM"
Some HIGH CLASS WALTZ Song
HIT No. 10
"DIXIE IS DIXIE ONCE MORE"
Some DIXIE Song

IN THE SONG SHOP

They Called It a Ball Game—"Oh, Helen!" Worried the High Brows—A Prophet Who Regretted His Prophecies

BY E. M. WICKES

IT had been advertised as a regular ball game, to be played by regular players (piano?) and to be staged at the Polo Grounds, where every summer men take money for playing the national pastime. But was it? While the game was in progress each team had nine men in action, making a total of eighteen, whereas, so the official song scorer reported, Waterson, Berlin and Snyder had twenty men out on the field "plugging" "Don't Cry, Frenchy," and other numbers.

For two hours there was little to be seen of the ball tossers. Once, several came out of the club house, but some ambitious "plugger," fearing that they might take the limelight from the song men, lured them back to the club house or kept them in the dugout. Even when the Cobbs and Speakers were permitted to roam wildly about the diamond, the bands continued to butt in and the singers kept on singing. As a ball game it was a wonderful day for Jimmy Flynn, Feist, Joe Morris, Stern, Waterson, Berlin & Snyder, and a few others. At one time the "pluggers" had to be chased away from the home plate.

In the way of runs the song writers gathered nothing, but this didn't phase them, for some song writers are accustomed to getting nothing on royalty day. Bernie Grossman got enough laughs to make a big time vaudeville act. He refused to have anything to do with two beautiful flies that tried to rest in his arms. The song writers' infield, especially Maurice Ritter, did good work, but for some reason they didn't like to "knock" the ball. It was simply habit with them, they don't believe in knocking. The actors, always cold and calculating, took advantage of their opponents' generosity and slammed the pill all over the lot. At the end of the eight inning, when an army of kids swarmed over the field to pay homage to Willie Ritchie, the fighter, the actors had piled up seven runs. That put a finish to the game that had attracted some twelve thousand spectators. As the song writers started for the club house the band began to play, "Someday I'll Make You Glad."

Twenty Years Ago

Records show that twenty years ago Harry Von Tilzer and Andy Sterling were writing hits. Today they are doing the same thing with just as much "pep" as if they were starting in the game. However, they really haven't anything on Charles K. Harris, who has been turning them out since the World's Fair in Chicago, more than twenty years ago. James W. Casey, Bartley Costello, Bob Roden, Arthur Lamb, Kerry Mills, S. R. Henry, W. R. Williams, William Jerome and Gene Schwartz are some of the veterans still active in the game.

A Prophet and His Prophecies

A few years ago a song writer finding business poor decided to write melodies for amateurs, at so much per melody. With each melody he sent a short note, part of which read: This is what I consider a real hit melody, and any publisher that rejects it doesn't know a good song when he sees one. To hundreds he told the same story, and the aspiring tyros believed him, but they never could find a publisher to agree with the prophet's words. Then one day the Gods of fortune were good to the song writer and sent him a man with money who wanted to go into the publishing game. Into he went, but he had not been under way more than a month when all the unappreciated amateurs sent him their songs with his own letter. In some way he managed to stall them off until he went out of business. And he has caused an army of budding song writers to lose faith in the words of a songland prophet.

"Oh, Helen!" Worries Highbrows

Above the window of their professional offices on Broadway, Jos. W. Stern & Co., have a big sign featuring "Oh, Helen," their new comedy hit. A few highbrows—they are highbrows because they admit it—say that the sign gets on their nerves. They can't understand how any one could write a song about such a title, much less to get half a million persons to pay ten cents a copy. While the highbrows may not care for the title, some of the regular fellows feel that Stern has done them a favor by putting it where every one may get a good luck at it. When they reach that district and find that the Jane hasn't showed up they simply glance at the sign, say "Oh, Hel"—en forget it.

Grace's Garret Lacks Music

Grace Godwin runs a coffee house in Greenwich Village. People who visit her place are supposed to be tempermental, romantic and musical. She feeds something like three hundred every day and yet the only music she offers is a Ukelele played by a young woman who is studying art. Other places boast of a Victrola, but as yet the song "plugger" is an unknown quantity.

McCarron Left Good Songs

When Chas. McCarron died recently he left behind him some good numbers, which Jos. W. Stern & Co., will feature. One of McCarron's posthumous numbers is called, "Everywhere That Wilson Goes, Mrs. Wilson Goes Along." Jack Norworth, Henry Lewis, Wellington Cross, and Ed. Morton think well enough of it to feature it. The other songs left by McCarron will be published from time to time by Stern & Co.

Coming and Going

Watch for "Himalya" is Stern & Company's new slogan. The number is a new one by S. R. Henry.

Marion Harris has made a record of "A Good Man's Hard to Find," for the Victor Co. Swetman's orchestra has made a record of it for the Columbia. Pace and Handy, the publishers, are enlarging their New York offices.

LEWIS & GORDON
PRESENT
HARRY GREEN
in his new offering
"George Washington Cohen"
By
AARON HOFFMAN
Orpheum Theater
ST. LOUIS
Week of April 21st

CHICAGO—MAJESTIC

Bill of Headliners Draws Big Crowds

Cecil Lean and Cleo Mayfield are singing the former's own songs here this week. Lean and Mayfield are booked as the headliners by the management but the show this week is of that character of excellence that permits each one to pick his own headline act. Charley Grapewin and Anna Chance are headline enough for any lover of quiet comedy. Then there is "Billie Burke's Tango Shoes," a dancing comedy act in which part of the performers come from the orchestra seats to participate in the show. Then there is Bert Kennedy; also on the bill are Will Ferry, Susan Tompkins, violinist; Sheila Terry and company, Leo Beers, the Littlejohns and the Orpheum Travel Weekly. The Majestic certainly has a rattling good bill this week and hundreds are flocking to this house at every performance. The house is too small to hold the crowds.

ATKINS.

Singer's Midgets Remain for Last Half at 23d Street

Singer's Midgets remained at Proctor's Twenty-third Street the last half of last week as the feature attraction. The twenty little tots drew as good houses and proved as popular as they did during the first half.

Billy Glason made his first appearance at the Twenty-third Street and the clientele received him with busy hands—coming in contact forcibly and frequently. As Singer's Midgets consumed almost an hour for their offering the surrounding bill is quite short. Beside Glason the only acts were Keene and Foxworth, singers and dancers; Cook and Oatman, a piano, song and patter turn, and Lane and Moran, singing and dancing comedians.

TIDDEN.

Variety of Acts on Last Half Bill at Harlem Opera House

The bill at the Harlem Opera House for the last week contained a little bit of everything, but comedy predominated. Norma Talma opened the program with an exhibition of contortions. Crouch and Jordan, who followed, have a new act, consisting principally of dancing. "A Veteran of '64" is the title of a playlet offered by George Beane and company, also a new act. The Temple Quartette proved a tremendous hit with their harmonizing and patter. The cards for the next act were up long before their applause died down. The next act, however, was Conlin and Glass, who also made themselves very popular with their "Piano Capers." Anna Vivian and company, in "What Woman Can Do," closed the show. They are reviewed under New Acts.

MARTIN.

New Palace Decorations

A contract was closed April 16 by the Keith Vaudeville Exchange and B. Dodd Ackerman, scenic artist, whereby the latter is to make a special decorative type of "drop" for the Palace Theater (Broadway and 47th Street), the work to start at once. The Palace contract may be a forerunner of others to follow for local Keith houses. The Keith offices asked Mr. Ackerman to submit a design for the Palace; he did and the contract resulted.

Princess Mysteria

A mystery mind reading act (two people). It is far superior to others circulating on the small time. They seem to be natives from the South Sea Islands, especially the woman, by her peculiar protruding, circular mouth. However, their stage costumes don't seem to indicate just what part of the geography was their birthplace. One thing is certain, they are foreigners by speaking genuinely broken English, too much so in regard to the Princess. Some of her soothsaying is chattered in such a bird-like tenor that it can't be understood. The Princess does her mind reading blindfolded and the man works in the audience. Different members whisper to him a question which cannot be heard three seats away. He calls these out to her and the question and answer she gives. Another feature was a whispering pipe. This was about five feet long. One end is placed to some audience member's mouth and the other to the man's ear. The question is whispered through it, so none but he can positively hear. Then the Princess names the exact question and answers it. The interrogations were easy, being about love, lost money and illness. Credit to the Princess for her clean answers. Not one contained a blue line. Except perhaps at the last. That was if a baby carriage was to have further use, which was so refinely answered by her that any saintly soul at a wedding party couldn't take exception. Doubtless assistant manager O'Neil had much to do in keeping of the rough stuff out of their routine. Princess Mysteria of course is a trickster. That is her business, but she's an A number one entertaining act.

HIGGINS.

Anna Vivian and Co.

"What Woman Can Do" is a group of four acts under one title. The first, (after an announcement by a very attractive young woman) is a toe-dance. Then follows a conductorette song, and a girl who whistles and does imitations of barnyard fowls and train whistles, and so forth, after the manner of chautauqua. Anna Vivian is the last to make her appearance, with a sharpshooting act. And horror of horrors! A man is called in to assist! Which shows that in spite of the title of the act, there are some things that woman can't do, or at any rate, prefers not to. The settings, and costumes for the main part, are none too pleasing to the eye.

MARTIN.

Jean Berzac's Circus

This Berzac act brings back the days when Cliff Berzack put animals through their paces and wound up with the unridable mule. Madame Berzac has a routine with ponies, several doing tricks seen before while the main props of the entire turn seem placed on the balky, unmanageable mule. Two men, one a negro, essay the comedy work and take some rough mauling from the mule. Always good for a laugh and a routine that appeals unmistakably to the gallery element. The Berzac act brings nothing new to the stage but will find favor where they have not lost taste for this sort of rough animal stage didoes.

MARK.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Stephen Got Even	"Sailor" Reilly
Rose Of No Man's Land	Moss and Frye
Ze Yankee Boys Have Made A Wild Woman Of Me	Lang and Shaw
Don't Forget The Salvation Army	Billy Glason

Loring Smith

"My golly, this is a clever chap," this was said by Loring Smith himself, only with a comical twist of features. That is his rating, too. He is the best single man the reviewer has ever seen as a tryout at the Proctor's 125th Street Theater. He has a personality that is naturally radiated up to the last seat in the balcony. Out of the Tank Corps just six weeks, he has lost none of his stage technique, which was so successfully displayed in "The Kiss Burglar" and "Leave It to Jane." In the latter production he succeeded Oscar Shaw. All of his monologue was well executed by him. Parts of it per his interpretation stopped the show. Singing *Oh, Johnny's in Town* and *Oh, Bring Back Those Wonderful Days* rendered him great assistance. As soon as he gets a little more original stuff he will be worthy of big time.

HIGGINS.

Terry and Terriss

Terry and Terriss have a great opportunity to build up a protean revue. Neither of them come within an inch of such versatility as Cissy Loftus or Elsie Janis, but the number of costume characterizations included in their routine shows evidences that they can portray distinct types. They have a drop of a sea shore scene and a pavilion. Having such a locale gives them a splendid receipt for exhibiting a medley of entertaining characters, for no place on earth are there so many different stratas of humanity collected together. Most of their imitations are combined with dancing, which is fifty per cent. good and would be better if they had selected more suitable music. The best of their imitations is that of two cockney characters. They are nearly creations. The chief fault is that they do so many things but none with the exception of the last mentioned is done particularly well. They are like a table d'hote, only partially cooked.

HIGGINS.

William Grew and Company

The sketch of William Grew employs a story which has been much exploited on the stage. It is about a thrifty father and a son whose knowledge of life is per the extravagance of college fraternity. The father is disgusted with his impracticability and there is the usual rumpus common to so many an American family. The version that Mr. Grew uses is enacted in his office. According to the rule of most vaudeville writing everything turns out happily in the end. Many of the lines, however, are of real flesh and blood, which makes the act vitally human. This also is the status of Mr. Grew's acting. He would fit into any three act play as a character actor.

HIGGINS.

Crouch and Jordan

There seems to be no reason why, with a little effort, Crouch and Jordan could not make a somewhat better than usual small time dancing act out of the material they have and their energetic way of using it. They possess plenty of vigor and work hard, but definite punch is sadly lacking in many places. Exits, particularly, just happen, with the most surprising nonchalance. The number done by the man alone, with an umbrella, is the high spot of the act, but the other numbers have possibilities which an experienced producer could easily bring out. The man's appearance might be vastly improved by the use of a little make-up. The act is styled "Oddities in Dancing."

MARTIN.

Andre Copeland

A black face comedian who succeeded to stir up Proctor's 125th Street audience with his monologue and singing. On his final exit he took four curtain calls. A sure sign that he has some mortgage on popularity.

HIGGINS.

Nan Gray

A winsome miss with curls down her back who sings nothing but Scotch songs, at first she had such a retiring personality that the audience were rather indifferent. But after she had discarded her fashion-plate dress and changed several times with modified Scotch kilts, the pictorial qualities of her act began to wake them up. Then manifesting this interest gave her more confidence and before she had sung her final number they were voting her ticket. She is not a big act, but will do all right in a number three spot. Also she will always draw attention because she is a pretty girl, having a little out of the ordinary attire and having a voice and songs that possess merit.

HIGGINS.

Crane Sisters

The regulation sister act whose value is youth and whose adaptability to a bill lies in the fact that it is clean of lines and business. Both girls enter together in the old time musical comedy fashion; the shorter one first with the taller girl following with her hands on the first one's hips. There is nothing about such an introduction to raise applause, but at the 125th Street Theater this picture had a good reception. Later the taller one garbed herself in olive green trousers of modest cut. Her dancing in this costume is effective. For a diversion from song and dance routine they use a telephone. The conversation which this instrument helped generate contained a good array of laughs. The act is amiable and has its place on a popular price bill.

HIGGINS.

Lane and Moran

Lane is a youthful straight man and Moran is a likewise comedian, who indulges in active comedy. Both of them sing especially well and they do ample justice to *That Ain't All* and *Have a Smile*. Every once in a while they go into a dance, and in this they shine. As they say around Wolpins, they shake a nasty heel. They get over big, and were called for encores and many bows.

TIDDEN.

(*New Acts Continued on page* 641)

CHICAGO—STATE-LAKE

Cecil Cunningham Heads Long Program

The commedienne Cecil Cunningham, in a repertoire of exclusive songs, heads the big bill. Others taking part: Joe Jackson, Ed. Brendel and Flo Burt, James C. Morton & Co., Olive Briscoe and Al Rauh, Creole Fashion Plate, Mlle. Madje, La France Bros., Alma Rubens in "Diane of the Green Van," and Florrie Millership and O'Connor in Joseph Santley's musical globe trot, "The Girl on the Magazine." This house seating 3100 people seems to be well filled all the time. Four performances are given daily. ATKINS.

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William Grew and Sylvia Clark Scored at Last Half at Fifth Avenue

Had every act on the Fifth Avenue been poor, William Grew and company and Sylvia Clark were so excellent that it would have been compensating to have sat through it all to have seen them. However, the bill was quite entertaining. Mabel Burke opened as usual. The Curzon sisters were pictorial as aerial artists and gave the bill a novel opening. Only average ability as entertainers were Lexay and Rome. Johnnie Johnston (See new act). William Grew and company a more complete review later. By the time the Quixey Four were on the audience had settled down and they had an easy time of it but they did not loaf. Singing *Everybody Wants the Key To My Cellar* and *Alcoholic Blues* aided them in their success. Military fireworks and clever lines made Gallager and Rolley a riot. Sylvia Clark has the true sense of comedy and characterization. She is on the road to a big time single if she has the right material and proper management. The dancing of Bert and Harry was slushy at first and the singing school's lessons were not funny either. That excellent dog act, Gautier's "Bricklayers" closed the bill. It was good enough to be one of the most prominently featured acts. HIGGINS.

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Hussey May Go Into Musical Comedy

Jimmey Hussey is not sure whether he will be able to go to London this year or not, although Willie Edelstein has the young vaudevillian set for appearance in London in March of next year. Hussey has only three more weeks of his present vaudeville contract with the Keith Vaudeville Exchange to run. Hussey has an offer for musical comedy but declines to confirm having signed or giving the name of the producers.

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Thornton a "Single"

James and Bonnie Thornton, under contract to play a local pop circuit, are unable to fulfill their "double" engagement. So Jim will continue as a "single."

• • •

Friend and Downing Sailing

Friend and Downing, now playing the Loew circuit, booked solid until next August, leave the States at that time to fulfill contracts abroad. Friend and Downing are like "home folks" in England.

Dyer and Crawford

Dyer, who is one of the best straight men in vaudeville and who made such a record when Frank Fay was his partner, has with Crawford framed up a Jim dandy act. At first the work of Crawford stands out foremost. For advantageously, he has the comical attire which gets the eye and in the start the meatiest portion of the patter is spieled off by him. For instance, his ridiculous freshman class get up and one of his early quirks in their routine being "My Wife says 'I am the answer to the maiden's prayer,'" gives him so many stars on the comedy roll of honor that Dyer has for a time a hard chance to catch up, but when he does, he holds his own. This fight to fight for supremacy of laughs strangely struck different quarters of Proctor's 125th street audience Wednesday. The back portion laughed and applauded the most. The reviewer at first concluded that they had hired some plants to do the stimulating. But his changing seats from the front and sitting in four different ones in the back found no evidence that although the demonstration was in spots, it was not genuine. Toward the last, however, the whole audience was rocking with glee. Singing *Everybody Wants a Key to My Cellar* was a great hit, too. Hardly a legitimate actor could have more adroitly built up the methods yet retained, the burlesque subtleties for telling the bath tub story than did Crawford. His gesture which accompanies the reference to Kipling's, "A Rag, A Bone and a Hank of Hair," ought to be cut before Palace booking experts see the act for the act is so good it could play that theater with lessening it four minutes. HIGGINS.

Staley and Birbeck

A musical act around which a trick scene is built. The first scene is in a blacksmith shop. Here the musicians play on wagon wheels and horseshoes. Then in a flash the smith-shop is transformed before the audience's eyes into a drawing room, completely furnished. A base violin, a violin and a piano are the instruments used in this location. In order to again display the wonderful mechanics of the act, one of the men has a recitation about wishing to abandon such a palatial home and artificial society and to return to the old blacksmith shop. Presto with speaking this wish, the scene is again transformed to the smithy, and everything ends happily. It is a freak act which will take with an audience who like to see a burning building fall in. Thus it has its place on a small time bill, but will probably go better in houses outside New York whose audiences are not up in back stage secrets. In all it is good entertainment. HIGGINS.

Johnnie Johnson

A mediocre 'single' with not much personality. Part of this material has been used by another vaudeville artist, Georgie Price. It is the handkerchief essay. This number has been used by Price for several weeks. Johnson's conception, however, is not as good. Yet, he was obliged with some applause. Another portion of his monologue was about Sloan's liniment and other bill board advertising characters. The names of such commodities were threaded through his lingo so as to be spoken just at a time when the lines before brought the comparison out very comically and created considerable laughter. When a performer tackles the proposition of being a 'single' he must have much magnetism, personality and individuality. These Johnson does not possess. He has more of the good fellowship style and thus the audience accepts in a friendly manner. HIGGINS.

NEW ADDRESS
of
THE MIRROR
is the
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On and After
THURSDAY, APRIL 24.

De Bourg Sisters

French as their name implies. One woman appears much the senior of the other, the younger going in for occasional efforts a la comedienne. The sisters offer a mixed magic and illusion turn with one trick worked up the main fireworks. This is styled the aerial box mystery. A square-boxed affair is shown with the fall-away sides which when boxed permit the larger woman to squeeze within the portals. Then on the sides the shorter woman runs old-fashioned swords or sabres through. When the box is pretty well pierced they are withdrawn, the box opened and the larger woman emerges with an American flag in one hand and a French flag in the other. Act best adapted for the pop houses. At the 58th Street the first half the "sisters" were well received. MARK.

Travilla, Seal and Girlie

Travilla and Girlie must have lungs just like those of their seal. For many minutes they remain under water in their tank without any appearance of air tubes. This is not a new stunt but requires praise for such endurance and keeps the unsophisticated portions of the audience on the qui vive for fear of their drowning. Such excitement lends much value to the act. In their submarine cavorting both of them are as agile as the seal. It is a Cracker Jack act. The only trouble is owing to the complication of its apparatus it generally must be the closing act. It could occupy other positions with merit. HIGGINS.

Keene and Foxworth

Keene and Foxworth are two light shade colored men who sing and dance, in an approved manner. Their song material is not especially brilliant but they put it across well, and their dancing is hardly unique but done gracefully. Altogether they have an offering that will do to open or run second on a popular price theater program. TIDDEN.

Marie Hart and Saxo Review

Marie Hart, formerly of Marie and Billy Hart, has built a nifty act around her tight rope walking accomplishment by using a number of Saxophone boys to jazz things up a bit. A very attractive chintz curtain is a good first impression. Her own set is quite striking. It is of black background with white polka dots. On a wire rope her first walking tricks in a dress with sleeves which rise and fall with the wind is executed in good control. But it is walking and balancing on the rope in her bare feet which is the marvelous feat of her act. Never once does she misbalance for a moment in this difficult stunt even when swaying her body to the left and right as far as the rope will allow. The saxophone boys are smartly attired and their team work Wednesday was much better than on Monday. Playing portions of *Peaches Down in Georgia, Ja-Da* and *How You Going To Keep Them Down On the Farm* received much applause. The whole act is well presented with a good enough substance for any spot on a small time bill. HIGGINS.

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IS THAT SO!

Sergt. James Shea and Corporal Bowman are back in the States to stay, following their withdrawal from Canadian vaudeville dates as a result of an unexpected shadow on their appearance in Ottawa. At present they are playing dates for the Loew office. Messrs. Shea and Bowman framed their present turn as the result of being "bunkies" during the late war.

Charles Buckley, who heretofore has been appearing in a sketch with his wife, Marie Buckley, is rehearsing a new act with the latter to be known as Charles and Marie Buckley.

Gus Edwards did not appear with his big act at the Palace, Newark, on Wednesday of last week, owing to the death of his father. The act worked without Gus appearing personally.

Billie Rhodes, the sailor singing-baritone, who debutted at the Alhambra last week, lasted one show when a change of spot was alloted him and he demurred, with his subsequent refusal to work, giving Willie Solar a chance to substitute.

George Degnon is back on Broadway rounding up a summer job. George's been ahead of E. J. Carpenter's show, "Her Own Money," wnich recently closed its tour in the south.

Harry Shea has the theater leasing habit again. Recently he swore "never again" after getting a wallop financially, but now that things are breaking favorably H. S. is looking on the Q. T. for a house to operate under his direction.

Walter Stewart, a former vaudevilian, is now on high seas as a member of the United States merchant marine corps.

Howard Langford, unable to obtain a satisfactory role with Arthur Hammerstein following his success in the T. Roy Barnes' role in "Katinka," will now stick to vaudeville. He and Miss Fredericks recently tried out a new act; result the Langford-Fredericks combination has a route from the B. F. Keith Vaudeville Exchange.

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THE 29th OF APRIL

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CHURCH ORGANISTS, WHO ASPIRE TO FILM PLAYING MUST STOP, LOOK AND LISTEN

BY J. VAN CLEFT COOPER

IT is more or less "the thing" for church organists to look down on their brothers of the theater as the prodigal sons of the family. The idea is current among many of them that all an organist need to do is to walk in and sit down at the organ and play the picture and that's all there is to it, and that it is so simple they could not be annoyed wasting their time over such child's play. If they should some day attempt to put their theory into practice, perhaps the first thing they would run into would be the hard-headed business manager with his eye on the box office, who would coldly inquire what experience they had had. If they replied confidently, "Oh, I have played in church for years," he would doubtless come back at them with the first dogma of the manager's creed, "Well, church organists don't usually make good in this game."

Church and Screen Requirements

Still he might be good enough to give them a try-out, and right here is where many a good church organist has come to grief. For it is one thing to sit down before your organ and play a prelude and a service and a postlude, all of which one has carefully prepared, and it is an entirely different proposition to find one's self before an organ desk with a flickering screen in front of one with continually and rapidly changing emotions and situations, which, like time and tide, wait for no man, and which one must clothe with a proper musical setting on the instant. Many a capable man finds his brain an absolute blank in such circumstances. And as he comes out of his trance he is likely to hear the manager's voice, as from a distance, saying, "No, we can't use you here."

Bigger Repertoire Needed

When he comes fully to himself and recovers his normal reasoning powers he perhaps begins to understand that the moving picture organist must have a tremendously more extensive repertoire than his colleague of church or cathedral. Nor does this consist exclusively of fox trots, one steps and jazz numbers as some of our "high brow" brethren seem to believe, but includes compositions of all sorts from Sousa marches to Tschaikovski symphonies.

An organist of my acquaintance kept tab for a period of six weeks on the music he used in programming the six films shown at his house in that time. He produced an interesting list of composers at the end of that time which he showed to me. Here it is: Aletter, Bachmann, Bizet, Burgmein, Chopin, Damrosch, Delibes, Deppen, D'Evry, Drdla, Drumm, Durand, Dvôrak, Friml, Gabriel-Marie, Ganne, Gillet, Godard, Henselt, Humperdinck, Kistler, Kreisler, Lemare, Massenet, Mendelssohn, Mozart, Nevin, Ponchielli, Rachmaninoff, Saint-Säens, Salomé, Sousa, Thomas, Thomé, Tschaikovski, Wagner and West. How many church organists, I wonder, can show as representative group of composers in their repertoire?

Selections Must Be Memorized

Furthermore, the greater part of the theater organist's repertoire must be memorized and at the tip of his fingers ready to be used on an instant's notice, and often before a houseful of people. And again, so many different types of music require different styles of interpretation, many of which vary widely from the uniform *religioso* style required for church work. And right here let us say a good word for the organ builders who in this day and age build us organs which are capable of more than one style of playing. The old organ over whose noisy keys the organist's hands were idly wandering when he lost the well-known chord was most certainly not in a moving picture house. For the manager would not stand for the noisy keys nor would the exigencies of the situation allow any organist's hands to wander idly without thereby putting his job in jeopardy. The present-day organ is a thoroughly modern instrument, capable of instantaneous changes and responding to the touch as sensitively as a piano.

How Organists Play "At Sight"

When an organist plays a picture "at sight," *i. e.*, without ever having seen it before, he may do it in one of two ways, depending on the policy of the house. He may choose his own selections or he may play from the score furnished to the orchestra. If he is scoring the film as he plays it he must anticipate the changes in situation and be ready to meet them when they come with a suitable musical expression, either a set number or an improvisation. He must also be on the alert for bugle calls, bells, thunder, and a dozen other effects. On the other hand, if he is using the orchestra score, he has the privilege of dividing his attention between reading the cues from the "cue sheet" so as to know when to make his changes, watching for the cues on the screen, and reading a bookful of music, much of it probably new to him, at one and the same time. All this, too, before an audience! He does not usually plan out his summer vacation during the first run of a new show.

One is reminded of the college song which might be parodied:

Yes, there is rest, yes, there is rest,
In this movie life, in this movie life,
I tell you
Yes, there is rest, yes, there is rest,
In this movie life there is rest.

SPECIALLY ADAPTED TO PHOTO PLAYING

At the Mountain Inn, Labitzky (Idyl)	C. Fischer
At Twilight, Lake,	C. Fischer
Gavotte Badine, Lachaume,	Boston Music Co.
Spring Serenade, Lacombe,	Schirmer
Romance, Laforge (Quiet)	Schirmer
Polkoletta, Landsberg (Caprice)	Presser
Among the Arabs, Langey,	Schirmer
In a Chinese Tea Room, Langey,	Schirmer
Persian March, Langey,	Schirmer
Scene de Ballet, Laroso,	Presser

CLEV'L'D—STILLMAN

"Midnight Romance" Theme From "Sometime"

The same popularity that attended the showing of Anita Stewart's first National picture, "Virtuous Wives" was evidenced in regard to her second release "A Midnight Romance," which played to jammed houses all last week at the Stillman Theater, in spite of the fact that theatrically speaking, holy week is the worst week in the year. Very fitting was the musical accompaniment selected by Director Hyman Spitalny as a setting for the production. He opened with "Sometime" as the overture, and ran selections of "Sometime" for the leading themes all through the entertainment, varying it with strains from "Somebody's Sweetheart."

PITTSBURG—GRAND

"Amour Brise" Dominant Theme for "The Probation Wife"

The Grand presented "The Probation Wife," and the usual splendid musical program was arranged by Zoel Parenteau. At screening, Chaminade's *Pas Des Amphores* was played until Mrs. Beardsley was announced as calling upon Beth. This caller being in a very unhappy frame of mind the playing of Debussy's *At Evening*, was in accord with the situation.

Armour Brise, Gillett was the dominant theme throughout the play and at the end of the story when Conductor Broudy allowed this number to overlap the finale of the picture and utilized the full instrumentation to develop a grandiose, the audience displayed their appreciation by demanding an encore.

The music from "Madam Butterfly," was effective as an accompaniment to the scene enacted in Nina's box at the opera and during the scene in which Beth and her aunt are being tried in court, Godard's *Adagio Pathetique* proved a splendid musical setting.

Some other numbers used were *Chanson De L'Adieu*, Tosti; Waltz, Op 12, Greig; *Chant D'Automne*, Tschaikowsky; *Serenade*, Strauss; *Romance*, Rubenstein. The special number rendered was *Rock-A-Bye Baby*, by Kern.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Cambric Mask" (Vitagraph)

Love theme suggested: *Mysterious Nights*, Berg.
Open with theme.
Title: Mike Murden is postmaster—slow, soft style.
T. Sheriff Dagberg—continue same, or another for variety.
T. Take care of the place—theme.
T. And into this hell—rather dramatic.
T. Ember, you are a weak man—somewhat lighter, rather agitated.
T. The always waiting sheriff—soft minor.
Into dramatic as partners leave.
T. With a full heart—theme.
T. Our lawyer'll meet us—an intermezzo.
T. The mask with the fleur-de-lis—theme.
T. Mike Murden becomes—dramatic.
T. In spite of the panic in her—an intermezzo.
At the incubator—rather mysterioso, watch shot.
T. Mrs. Bruce wants to go—light style.
T. You have had your last warning—dramatic.
T. Coming for John Stark—agitato.
T. And he found her—hurry.
T. What is the judgment—work up to furioso.
T. Rose, I love you—theme.

"The Parisian Tigress" (Metro)

Love theme suggested: *Adieu*, Friml (Boston Music Co.).
Play a soft tuneful intermezzo or waltz at opening.
Title: In my youth—rather dramatic.
Scene fades—slow, soft.
T. In the winding lanes—a soft waltz
T. Jacques—rather dramatic.
An Apache dance for cafe orchestra.
Dramatic again at end of dance.
T. For yourself—agitato.
Jeanne sits down—a sad melody.
T. I get her for you—a rapid agitato.
Scene fades to cabaret—a one-step.
Scene fades to studio—theme.
T. Now that you have stolen—light intermezzo.
Jeanne sees Jacques—a sinister theme.
T. Do you comprehend—rather pathetic.
T. The Count's home proved—theme.
T. Excuse me—minor mood.
Dutray leaves house—theme.
T. The Count can't live—slow melody.
Jeanne sees Jacques—dramatic.
T. You imposter—mysterioso
Into agitato with action.
Slow tragic as Jacques is shot
T We never saw the woman—slow
T It was another summer—theme to end.

(*Continued on page* 644)

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rivoli

With two big Anniversaries going on within earshot, the Rivoli had to come across with a big name to get even, so Elsie Ferguson heads the bill there this week. She appears in this sympathetic love story of the aftermath of the great war, "Eyes of the Soul." The picture is a version of George Weston's "Salt of the Earth." The unveiling of a beautiful love gets next the heart of the viewer. Miss Ferguson has the support of Wyndham Standing and Jay Flannagan.

Probably the most delightful scenic on Broadway this week is the Post picturization of Shelley's poem, "The Cloud." The effects in this attempt are dazzling to the lover of nature-color and cloud banks. Mary Ball, newly returned to Broadway, sings Gounod's *Ave Maria* in front of an Easter-setting by John Wenger. A violin obligato is played by Scipione Guidi. Then comes the Rivoli Pictorial, including a "Mutt and Jeff" cartoon. For these *Skooky-ookums, Kinky, Umbrellas to Mend, Tommy Atkins* and *Battle of the Marne* are played. For the scenic one of the Nocturnes, *Nuages*, (Clouds) by Debussey is used, and also the first *Arabesque*, finishing with Franck's *Pastorale*. For the feature the orchestra uses *Battle Hymn of the Republic, Poem*, Fibich (theme), *Dream of the Ball, Pomp and Circumstance No. 2, Clematis*, Tonning; *Constance*, and *Goodnight*, Nevin.

The orchestra adds a musical novelty in the shape of Lake's amusing *In a Bird Store*. There is also Harold Lloyd of the spectacles in a comedy, "Young Mr. Jazz," and he jazzes around to the delight of the audience. Professor Swinnen plays as a closing number, a *March* in F by Fetis. At the beginning of the show, Erno Rapee and Joseph Klein conduct with excellent results the beautiful *Italian Caprice* by Tschaikowsky.

The posters on the outside frames include one fine example of a hand-colored photograph of Miss Ferguson. The electrics feature "Ave Maria," Miss Ferguson and "Clouds."

A word must be said about the Rivoli house program. This is splendidly made up, the first two pages being devoted to the Shelly poem, "Clouds," with two panel half-tones of the subject. The inside back cover announces the Rialto Anniversary program in full. Altogether, while the Strand and Rialto are featuring their festive programs, the Rivoli is no whit behind in the general excellence of its entire bill.

The Strand

The Strand is celebrating its Fifth Anniversary this week with a huge program, made up of super-features and novelties. A special overture has been arranged by Henry Hadley for the occasion, conducted by Carl Edouarde. This is called *The Spirit of the Elements*. By ingenious lighting, a volcano effect is produced, followed by a rainstorm. At the finale, the clouds clear, a rainbow is thrown across the sky, and a shepherd with his flock (real sheep) wends his way to the pastures. This number was unusually effective.

The novelty of the program was Manager Plunkett's personally produced "A Trip Through the Strand," showing the different officers and their duties during the presentation of a program. These included a drill by the "Usherettes," J. Victor Wilson surrounded by Strand "publicity," and general conferences of the departments. Carl Edouarde's picture brought forth much applause, proving that this veteran picture conductor is sure of a big place in the hearts of his audiences. A special setting, churchly in tone, was given to the "Strand Ladies' Octette" in Sullivan's *Lost Chord*. This was accompanied by both organ and orchestra, working up into a tremendous climax.

"Our Mary" came back, after a seven-months' absence, in "Captain Kidd, Jr." She is supported by Douglas MacLean, Spottiswoode Aitken, Robert Gordon and Marcia Manon. During this picture the orchestra played *Tears*, Zamecnik; *Summer Showers, Intermezzo*, Arensky; and *Water Lilies*, by St. Clair. For the village shots in Cabbage Center old tunes in medly were used with good effect. Ralph Brigham played Diggle's *Song of Happiness* and Shelley's *Melodie du Soir* during the orchestra rests. Other compositions played were the *Suite Villageoise*, Godard, for a Briggs comedy, also *Good Old Days Back Home*. In the news, *Give a Little Credit to the Navy* was used for some sailor scenes, a shot of Admiral Beatty ran to *Royal Australian* march, and for General Pershing inspecting troops in Germany, *The Rookies*.

There was a scenic of the Chester-Outing series, made funny by Katherine Hilliker's titles, during which the organ improvised. There was quite a thrilling lion hunt as a climax. A novelty number was the "Girl in the Bubble," in which Ann Rutledge, soprano, sang *I'm Forever Blowing Bubbles*. The organ closed the program with the *Grand March* from "Queen of Sheba." Weaver, the house artist, fashioned several excellent posters in oil for the large front frames outside. One of Captain Kidd, Jr., and her lover and the famous parrot, and another typifying the Fifth Birthday of the Strand by a healthy-looking youngster jumping out of an egg.

The Rialto

The Rialto is celebrating its Third Anniversary this week with a program befitting such an occasion. Millard, the poster designer, has decorated the front frames with blue-and-white checkerboard posters, setting forth the good things within. The Red, White and Blue in the shape of flags also proclaim that the Victory Loan is being observed.

The Rialto orchestra begins with the *Second Rhapsody*, Liszt, in which the cadenzas are played by Bela Nyary on the czimbalom. The magazine follows with some excellent novelty shots, besides a "Silk Hat Harry" cartoon and the already famous Topplitzky "Sayinks" by Aaron Hoffman. During these latter the orchestra play real Hebrew tunes, and for the other news such compositions as *We Are Coming; Dinner Time; Sensation; Me-ow; Who's Who; Dainty Butterfly; Battle of Ypres* (for a corking Victory Loan film), and ending with a few bars of the *Battle Hymn of the Republic*.

Julia Henry, rapidly becoming a prime favorite with Rialto-Rivoli patrons, sang Nevin's *Mighty Lak a Rose*. The scenic, "The Wolf of the Tetons," an unusually fine one, was run to a selection of "Siegfried" and Godard's *Scenes Poetiques*. Then comes the great quartet from "Rigoletto," sung in grand opera fashion by Ann Rosner, Mme. Pascova, Martin Brefel and Edoardo Albano.

Next follows the Hart feature, one of his best, "The Money Corral." This brought out in the orchestra the best of the "Hart" music, including as the theme the piece written for him by Schertzinger, *Hell's Hinges, Wyoming Days, Chin Chin Chinaman, Mountain Music*, Borch; *Honky Tonky* and *Yvette*. This was put over in fine style with the picture and the effect went directly home to every one in the huge anniversary audience. Then, not content with the good things so far, Hugo Riesenfeld shows one of the funniest of the Chaplin "Revival" pictures, "The Adventurer," always referred to as the picture where the ice-cream goes down the lady's back. This caused the usual hilarity. The orchestra used as a theme *Those Charlie Chaplin Feet*, and other numbers were *Star Gazer, Zoo-Step, How I Hate to Get Up, Have a Smile, Tickling the Ivories* and a strain of Tosti's *Good-bye* at the finish. The organ closed the show with the *Hallelujah Chorus*.

This is one of the most generous shows ever given by the Rialto. Everything had the gala spirit. The house is decorated inside with golden wreaths surrounding a big white "3," and at each show three little girls, all aged three, are discovered on the stage, the middle one announcing that she is just three years old. One of the others bears a cake with three candles, and the final one carries a sword with which to cut the cake. These tots make quite a sensation.

* * *

WASHINGTON—METROPOLITAN

Two Themes Chose for "Getting Mary Married"

For the picture which was "Getting Mary Married," with Marion Davies, two themes were chosen, *Wait and See* (McCarron and Morgan) and *Tears* (S. R. Henry and Frank H. Warren). Opening with the first theme, the orchestra then played *A Japanese Sunset* (Jesse L. Deppen) which is characterized by a number of lovely flute cadenzas, and followed this with *Danse Fantastique* (Reynard). While Mary is grieving over her mother the second theme is played, followed by *The First Rose of Summer* (Kern), *Kentucky Dream* (S. R. Henry and D. Onivas) and the melodious selections from *Oh My Dear* (Hirsch) for the lighter action of the picture.

For the comedy "Well I'll be—" with Larry Semon, which is chock full of lively western action and gun play, the orchestra played *Western Allegro* (Falck), *Galop No. 1* (Gungl-Langey) and *Western Allegro* (Risenfeld); for the more quiet action it played *Oh Helen* (Chas. R. McCarron and Morgan) and *Pahjamah*.

"Hearts Asleep" (Exhibitors-Mutual)

Theme suggested: *Debutante*, Dellafield (Ditson).

Open with a light gavotte.
At Miss Barriscale—theme.
T. At the home of Mother Hawkins—popular style.
Fox trot for dance, to action.
Also jig to action.
Nancy enters bedroom—sinister mood.
T. When most of the city slept—mysterioso.
At Lewis in room—rather dramatic.
Nancy eats—slow minor.
T. The result of five years—theme.
Gentleman Chi—sinister theme.
At Nancy and Lewis—slow soft melody.
At crooks in room—sinister mood.
T. The role of uncle—theme.
T. I'm giving a house party—light intermezzo.
Nancy and Gentleman Chi—sinister.
Virginia enters room—a waltz.
At close-up of Chi and Nancy—rather dramatic.
Then into slow melody to action.
Servants setting table—mysterioso.
Calvert discovers jewels gone—sinister.
For dinner scene—slow waltz.
Piano to action.
T. Between the hours of five—dramatic.
Theme at end to action.

"Speedy Meade" (Goldwyn)

Western Allegro, Riesenfeld, for theme.
Title—Mary Dillman left motherless—theme.
T. Robert Bridges—slow minor intermezzo.
T. Look after Speedy—lighter mood.
At girls in bedroom—rather sinister (shots).
T. Mary, no longer able—minor mood.
T. My name around here is Smith—theme.
Speedy leaves the ranch—a hurry.
T. The gent who drove your daughter—somewhat agitated.
T. Dillman's the man—hurry.
T. Business continues—soft melodious.
T. I've heard my father—dramatic.
T. Give me the right—mysterioso.
T. Dillman, you squealer—dramatic allegro.
T. We'll get Dillman—theme.
Fight finishes—a hurry.
Then into a slow melody for end.

* * *

IND'P'L'S—CIRCLE

"Firefly" Supplies Theme for Pickford Picture

The feature was the ever popular Mary Pickford in "Captain Kidd, Jr.," the theme being *Love is Like a Butterfly*, from "Firefly" selection. Other selections were *Au Fait*, by Ewing, *A Little Bit 'o Honey*, by Carrie Jacobs Bond, *Bon Vivant*, Zamecnik, *Mysterious Nights*, by Berg, *The Mill*, by Jenson, *Chansan Joyeuse*, by *Raviana*, and *Petals*, by Raymond.

Theater organist, exceptional education and experience, desires permanent engagement with high class house. Not a made over pianist. A real organist who synchronizes music with the picture. Thoroughly reliable. Address Theater Organist, care Dramatic Mirror, New York.

SCREEN PLAYS AND PLAYERS

TWO PUBLIC HEALTH FILMS CLAIM U. S. ENDORSEMENT

"Fit To Win" Reaches Screen First—Immoral Protest Lands it in Court—Warner Bros. Produce "Open Your Eyes"

JUST when the Supreme Court of the Brooklyn branch is asked to decide whether the Public Health Film, "Fit to Win," should be permitted to be shown throughout New York without any interference by the Commissioner of Licenses or the New York police another film spectacle with a similar theme was being dated for a private showing before the local critics.

Last Thursday before Judge Kepper (sitting in Brooklyn) the injunction proceedings brought by the Grand O. H. by its attorneys, Henry J. and Frederick E. Goldsmith, restraining License Commissioner Gilchrist and the New York Police Department from stopping the "Fit to Win" feature being shown at the Grand came up with the judge rendering no decision until he had seen the picture himself. A temporary injunction had been previously granted enabling the film to operate without police interference. Meanwhile the New York office of the Public Health Films, 1493 Broadway, continued to make arrangements for road exhibitions of the picture and to get the Strand opening, Hoboken, Sunday, in shape.

"Fit to Win" was originally entitled "Fit to Fight" and was produced by the U. S. War Department Committee On Training Camp Activities, under Surgeon-General Blue's direction. It was first shown to the soldiers in camp. When the decision to show it to the civilian population was made the title was changed to "Fit to Win," with I. Silverman who is a Pennsylvania film man having the exploitation in hand originally and who was granted the sole world exhibition rights to the subject, opening its local engagement at the Grand, Brooklyn, five weeks ago.

The titles and some phases of the picture were brought to the License Commissionr's notice, with the latter's agents branding it "unfit" and "immoral" and threatening to revoke the Grand's license if it was continued on exhibition. Hence the temporary injunction.

Meanwhile the Warner Bros. come out with an official announcement that they have produced "Open Your Eyes," claiming that the U. S. Public Health Service, headed by Surgeon-General Blue, had placed its unqualified stamp of approval upon their film at a private showing in the Knickerbocker Theater, Washington.

The Warner Bros. are planning on a New York engagement just as soon as a suitable house can be obtained.

The Warner officials state that "the official seal" of the U. S. Public Health Service will be carried on all its advertising and publicity matter. A state right basis is the plan of the Warners on "Open Your Eyes."

"Fit to Win" on its letter head carries the statement that "it was originally produced as Official Government Picture For Combating Venereal Diseases" and that it was "authorized by the U. S. Public Health Service."

The Warner picture also deals with the venereal disease subject, claiming that it "transforms a difficult problem into a romantic and spellbinding story."

Sunday Bills Permissible Subject to Local Restrictions

Sunday pictures in New York are permissible, subject to local restrictions. This became an effective legal measure when Governor Al. Smith on April 19 signed the bill permitting film shows on the Sabbath.

The Governor also signed the Sunday baseball bill at the same time, thereby making the Sabbath more of a recreation day than ever.

It is now up to the local communities to decide by themselves whether they want pictures on Sunday. Whatever the various State localities outside of New York may do about the matter is problematical, but it is a moral certainty that Greater Manhattan will vote in favor of Sunday films.

The picture interests of New York are highly elated and feel in Governor Smith that they have an ardent and loyal supporter of the great industry.

* * *

Novel Bond Sale Stunt

To inaugurate the new Loan campaign in a novel manner, Peter J. Smith, of the Famous Players-Lasky Press Bureau, evolved the plan of John Emerson and Anita Loos, directing the making of a movie in the big display window of the Aeolian Co. in West Forty-second street, Monday, at 12.30, with Ernest Truex and Louise Huff, the principal players. May Peterson (Metropolitan Opera Co.) sang "The Star Spangled Banner" accompanied by the Marine Band. Everything was a success, the crowds outside were immense and Pette's scheme a wonderful success for both F-P and the Loan.

* *

No Banners to Be Permitted On Lincoln, Neb., Vehicles

Lincoln, Neb., has passed an ordinance forbidding the use of wagons or automobiles, bearing banners, on the streets of that city.

SELECT STAR GOES TO FIRST NATIONAL

Constance Talmadge Accepts New Contract Under Utah Laws—Travels Incog.

Constance Talmadge, who traveled incognito to Salt Lake City and registered at a hotel as Miss "Tracy," her identity being revealed by busy newspaper men, left Wednesday for New York to become a high salaried actress on the roster of the First National Exhibitors' Circuit, after severing her connection with the Select Pictures Corporation.

Miss Talmadge, during her residence in Salt Lake City, despatched and received several telegrams. It was learned that she had received an offer while on the payroll of the Select Pictures Corporation to join the First National at double the salary she was receiving, which means that she now competes with the highest paid actresses in the business.

The actress was accompanied by her mother and her sister, Natalie Talmadge. Miss Talmadge, it is said, consulted attorneys in California who advised her to journey to Utah so that she could be advised concerning her rights under existing contract, the Utah law differing in many respects from the laws of other States and facilitating her plans. She retained the firm of Dickson, Ellis & Lucas as counsel.

To "cinch" the contract while Miss Talmadge was waiting, her mother left early last week for New York.

* * *

Goldwyn to do "Lord and Lady Algy"

"Lord and Lady Algy," William Faversham's recent Broadway success, has been purchased by Goldwyn for screen production. Work on the play has been started at Culver City. Tom Moore will play the leading role.

PANTAGES PLANS PICTURE COMPANY

May Show Films in His Vaudeville Houses

Alex. Pantages, head of the Pantages Circuit of vaudeville houses, has finally made up his mind to engage in the manufacture of films or at least will organize his own company to take care of the films that will play his houses in the future. While there has been a sort of premature announcement that the Pantages Film Company has been formed, nothing definite is known of his general plans at present, as Pantages is busily engaged in acquiring new houses for his circuit.

* * *

Censor Board Still Fighting Rex Beach Picture

The fight of the Pennsylvania Board of Censors is still on to prevent the presentation by the Rex Beach Company of their latest film, "The Brand." The lower courts reversed their decision, so the board appealed to the higher courts.

$750,000 House in Salt Lake

William H. Swanson, owner of the American, Strand and Liberty theaters in Salt Lake City and president of the Swanson circuit of theaters throughout Utah, Colorado and several other intermountain states, announces this week that he is to construct a new motion picture theater in Salt Lake, to cost approximately $750,000. Construction will probably begin within a few weeks. Swanson will go to New York to confer with associates in that city concerning his new venture.

* * *

Five New Theatres for Ohio

Five new large motion picture theaters have been announced for the northern part of Ohio, to be built immediately, and ready for occupancy during the summer.

MACK SENNETT REVUE AS PART OF "YANKEE DOODLE IN BERLIN"

Fifty Bathing Girls to Be Seen in "Posing Period"—Reproduction of Travesty on Classical Ballet

WHEN Sol. Lesser, now in New York, opens the Mack Sennett comedy film production, "Yankee Doodle in Berlin" for its Broadway engagement, he plans to have not only Sennett on here for the premiere, but will introduce a sort of Mack Sennett Revue incidental to the running of the film proper.

Not only will the entire lot of 50 or 60 bathing girls employed in Sennett's pictures take part in a "posing period" but the principal comedians, such as Charles Murray, Ben Turpin, Ford Sterling, Chester Conklin and Willie Prevost, will come on from the Coast for the revue.

There will likely be a reproduction of the Sennett studio travesty on "The Pipes of Pan" ballet, with the fun-makers taking part.

All companies will be called in off the road to prepare for the New York opening.

During the New York run this summer all the two-reel subjects at the Sennett studio will be indefinitely postponed.

Bothwell Brown and the "No. 1" Co., in Denver next week, are coming on to New York for the local premiere.

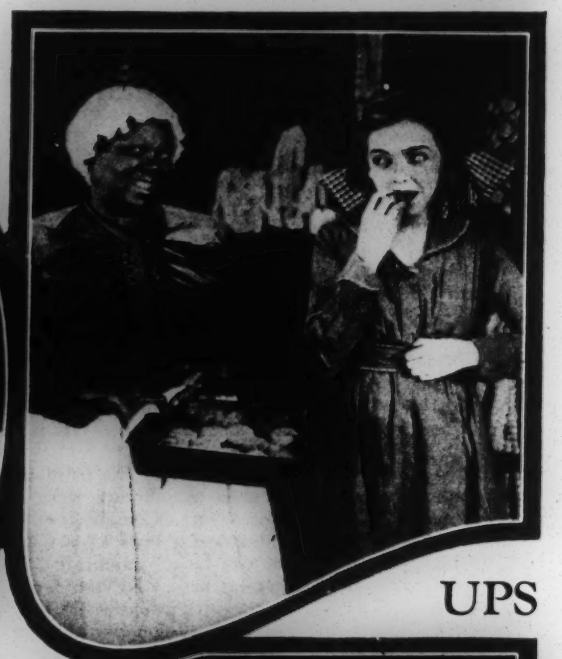
* * *

McAdoo to Live Here

Around May 1 Ex-Secretary William G. McAdoo, now on the Pacific Coast, will come to New York to reside on a newly leased estate at Huntington Bay, L. I.

Buy Your Victory Liberty Loan Bonds Now.
J. Stuart Blackton Plans Film Against Bolshevism.
William S. Hart Has Not Decided Return To Stage.
Will Rogers Starts His New Film Series Shortly.
Mae Marsh Spending Honeymoon In New York.

CLOSE UPS



When spring returns Charles Ray affectionately inspects his glove in "The Busher" (Paramount)

A tense scene in John Barrymore's latest, "The Test of Honor" (Paramount)

(Above) A sparse meal does not irk Dorothy Gish in "Peppy Polly" (Paramount)

Real biscuits figure in the plot of "Better Times" (Brentwood)

W. S. Hart confronts the villain with "the papers" in "The Money Corral" (Artcraft)

Earle Williams further angers his enemies with this sardonical smile in "The Usurper" (Vitagraph)

The camera battery in action filming a chase scene for the Pathe serial "The Tiger's Trail"

The property moonlight has its effect on the man in "The Foolish Age" (Paramount)

A triple exposure of Ruth Roland, star of the Pathe serial "The Tiger's Trail"

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

The Newspapers and the Movies—Man Who Meets Publishers Finds "Baseball Argument" Flouted—Many Publishers Still Hostile—One May Abolish All Amusement News!—But There's Nothing to "Cause Actual Worry" to Publicists as Careful Examination of Situation Shows

A REPRESENTATIVE of the *Editor and Publisher* recently made a trip through New England in the course of which he visited the leading publishers and presented the question: "How do you feel toward the films?" Now, notice that this man talked to the publishers themselves—the men of *highest power* on the newspapers.

He found a lot of them feeling very cordial toward the movies. But the most of them, he said, were still behind-the-times in their picture attitude.

The best proof of it, he said, was that the youngest member of the soliciting staff was usually assigned to motion picture theater copy.

The *Editor and Publisher* man stated that it was no use to show these publishers that the publication of movie news got their sheets more circulation among *buyers* than did the pages devoted to baseball doings. He said that the publishers had decided to retain their baseball pages and that they *hadn't* decided to take better care of movie news!

And he thought that the cause could be found in the fact that the big picture producing and distributing companies in New York did not go into co-operative advertising with the theaters, which would encourage the latter to advertise and thus warrant a greater share of publishers' attention than was given the pictures at present.

The investigator instanced the automobile manufacturers who gladly entered into 50-50 advertising with their dealers—who are the *exhibitors* of the motor car business!

Precedent?

One important New England publisher cared so little for the "baseball argument" picture men present, that he was considering eliminating theatrical and movie news altogether! The investigator thought that if this important publisher set such a precedent, it would be speedily followed throughout the country. The *Editor and Publisher* man did a real service to the picture heads in New York when he revealed this state of affairs, but I wonder whether he revealed a single thing that should cause actual *worry?*

Take the publishers who will sneeringly evade the so-called "baseball argument." Their evasion does not change the fact that the women who are attracted to a motion picture page ARE the purchasers of most of the wares advertised elsewhere in the newspapers, rather than the men who read the baseball page.

The man who would deny the strength of the "baseball argument" does not do so on a basis of merit, but because he feels that his paper's position is so impregnable that he does not have to "bother with a new angle."

Such a publisher is likely connected with the so-called "leading newspaper" of his city and feels that his present policy is best because his paper to date "leads 'em all!"

In fact, the investigator stated that the newspapers who featured their movie news were *not* the first papers in their communities, as a rule, but the "second or third" sheets.

In short, the man who feels he does not *have* to add new *buying circulation* passes up the motion picture news, whereas the publisher who must go out and build circulation and advertising—and therefore *examines into* the motion picture news proposition—discovers that the "baseball argument" is a sane one, that movie news and NOT "baseball" is the builder!

Foresight

Even the important matter of co-operative advertising, and the fact that there is so little of it, is due to the lack of foresight of so-called leading newspapers.

The investigators said that co-operative advertising could be planted best if the producer or distributor sent advertising lay-outs to the advertising managers of the newspapers and had *them* "sell" the exhibitor. But Jerome Beatty showed that this was exactly what he had been doing for the past year and that *very few* of the newspaper recipients of his lay-outs induced the exhibitor to use them!

And after all, *is* the absence of co-operative advertising, in which producers and distributors share, the answer to the unfriendly attitude toward the live motion picture news that producers and distributors send to the press? Is it?

Admitting It

I believe that if publicity men would cut out that which follows and post it over their desks, they would "get more stuff in." That is, publicity men who are willing to admit they're *that!* A dramatic editor located in a city which is a logical receiving station for publicity "dope" indites the following to the Old Exhibitor, and we think that movie publicists who are willing to "admit it" in line with these suggestions, will in a few weeks want us to print more such contributions:

It's the little things that count—and that goes in regard to motion picture publicity, maybe a little more than in anything else.

The primary reason, I think, why more movie stuff doesn't get across more is very little—it's simply that the copy is mechanically bad.

Practically every film corporation in the country sends out its press matter either in single spaced mimeograph copy, or else in the form of a clip sheet, in which all the usable stories are printed in unleaded agate.

You may have the idea that good stuff is good stuff—but, take it from me, publicity that comes out in that form has to be just about three times as good as anything else to get in. It's simply that when the average dramatic editor gets that kind of uneditable copy, he takes one glance at it—and if it isn't a story about the President being shot or something like that he'll throw it away—just to save himself the trouble of copying it.

I may be wrong—I admit I'm simply giving my personal viewpoint on the subject—but I do know this: the man who sends me the kind of copy—mechanically—that I want will get a whole lot more over than the man who doesn't.

Probably the next reason why more stuff doesn't get in is the size of the stories.

Just remember that five single paragraphs in five separate editions are a darned sight better than a five paragraph story—that doesn't get into any edition at all.

Shorts are always useful—and the press agent who'll put himself on a diet of say one long feature story a month, and a bunch of three or four line shorts the rest of the time, will find that he'll not only get over his shorts, but he'll stand a much better chance with his long story—simply because he's aroused a friendly feeling in the hearts of the men on his mailing list by giving them what they want.

There's just one thing more.

Don't try to put anything over on us.

You're a press agent and I know it. And I know that you have a perfectly legitimate status. But you get out of that status when you try to get things through—without any knowledge.

So just admit that you're a press agent, send me stories that are frankly press agent stories—and don't try to get by with stuff that you wouldn't use yourself if you were in my shoes.

And by press agent stories I mean just this: not the old stuff about Lottie Blank losing her jewels, or Mary Jigshaw nearly being killed while looking for locations, but legitimate stories that get the name of your company in—but also have a real news value.

Let's work together!

ROBERT BASTIEN BERMANN,
Dramatic Editor, Washington (D. C.), Times.

"Hogging"

I spoke last week of the mistake of the Big Circuits in neglecting to consult their local managers in booking big features.

The "local end" of the circuits get too little attention from the main office, anyway.

An error is in the keeping of all stock in each theater in the hands of some executives in New York. A wiser thing is undoubtedly to have "local capital" interested with the "home office money."

Service.

The service idea is taking possession of the whole film world. Now Pat Dowling says it "goes" for the Christie comedies. Service with two-reelers! That's completing the circle and it shows that the hull blame industry IS going ahead! Writes Pat:

"We are going into exhibitors' service on this two-reel stuff just about the same as one would on five reel features, giving them paper done from art drawings, music scores, and a house organ once a month, which will virtually amount to a press sheet with mat service, etc., for the two-reelers. We're ambitious, and it may not be long before you will hear from us with complete program stuff."

Pat says further that Al Christie is developing his two-reel comedy scheme in great shape. And it isn't so long ago that Al started making one-reelers of his own, with the croakers saying he wouldn't last! Dowling explains:

"As you know, the Christies have been in the business of producing one-reel comedies for themselves for about two years and have for a long time figured on a larger step. The exchanges, now numbering eighteen, which have been handling the Christie ones for a long time, have been asking for two-reel comedies, so Charlie and Al are going to give them what they want.

"But in making two-reel comedies, I honestly believe the Christies will give them their money's worth and more in the new Specials, which will be released once a month. The first one, for instance, includes, besides Fay Tincher, who has quite a good reputation in comedy, such people as Molly Malone, who has been doing a good many dramatic leads; Patricia Palmer, who is one of the girls featured heretofore in the Christie comedies, Harry Depp, who was in vaudeville quite a while ago and on the stage as a comedian with Elsie Janis, and others. It is the idea of taking the best people and putting them into the special comedies like DeMille does in his specials, for which he grabs off the best people in the Lasky stock company.

"Al Christie believes that he can make typical feature material in two reels just as well as some people have made two-reel material in five. In other words he is willing to spend the money to make good two-reelers and send them out into the market on their merits."

Think of it, Al used to be assistant director to David Horsley right after Dave had quit the fortune-telling business to make Centaur "Westerns"—on Staten Island, New York—in the year 1910!

FOR
LATEST AND EXCLUSIVE
PICTURE NEWS PAGE 645

COMPLETE BROADWAY
PICTURE PROGRAMS PAGE 644

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

"White Washed Walls"

Exhibitors Mutual, William Desmond, Directed by Jesse D. Hampton, Scenario by Ethel and James Dorrance

WIRE REPORTS—EAST

Box-office Value.....Good

Exhibitor Comments: "Average picture."

WIRE REPORTS—WEST

Box-office Value.....Good

Exhibitor Comments: "Desmond liked here."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Fair
Acting .....Good
Scenic Setting.....Excellent
Photography .....Good
Atmospheric Quality.....Excellent
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

Adventurous Irish-American gets into the middle of a South American revolution and gets himself shot—almost.

. . .

"Unto the End"

Triangle, Crane Wilbur

WIRE REPORTS—WEST

Box-office Value..... Good

Exhibitor Comments: "Good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Clear
Technical Handling.....Fair
Coherence ..... Fair
Acting ..... Fair
Scenic Setting.....Good
Photography ..... Good
Atmospheric Quality.....Fair
Costuming ..... Good
Quality as a Picture.....Fair

WHAT IT IS

Tragic story of the love of a college boy for a cabaret dancer who contracts leprosy.

. . .

"The Delicious Little Devil"

Universal, Mae Murray, Directed by Robert Q. Leonard, Scenario by Harvey Thew

WIRE REPORTS—EAST

Box-office Value..... Good

Exhibitor Comments: "Murray always picturesque."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest .....Fair
Technical Handling .....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS

Little Irish chambermaid has an interesting past wished on her so that she will be a drawing card as a dancer in a fashionable roadhouse.

. . .

"The Cry of the Weak"

Pathe, Fannie Ward, Directed by George Fitzmaurice, Scenario by Ouida Bergere.

WIRE REPORTS—EAST

Box-office Value .....Good

Exhibitor Comments: "Intense situations excellently handled by Ward."

WHAT IT IS

District attorney with firm views as to the unreformability of crooks is convinced to the contrary.

"One Week of Life"

Goldwyn, Pauline Frederick, Directed by Hobart Henley

WIRE REPORTS—CENTRAL

Box-office Value.....Good

Exhibitor Comments: "Kind of picture that draws despite sordidness of subject."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest .....Unusual
Technical Handling .....Good
Coherence .....Convincing
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Pretty art student impersonates a married woman who is her double while said lady trips out to the country with her lover.

. . .

"The Unknown Quantity"

Vitagraph, Corinne Griffith, Directed by Tom Mills, Story by O. Henry

WIRE REPORTS—EAST

Box-office Value.....Good

Exhibitor Comments: "Beautiful star."

WIRE REPORTS—WEST

Box-office Value..... Good

Exhibitor Comments: "Star pretty and popular." "Good story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest .....Very Good
Technical Handling.....Well Done
Coherence .....Clear
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS

Son of financier who messed up the wheat market makes amends with his father's fortune.

. . .

"The End of the Game"

Hodkinson, J. Warren Kerrigan, Directed by Jesse D. Hampton, Scenario by George Elwood Janis

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Kerrigan always gets a crowd."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value..... Good
Dramatic Interest.....Good
Technical Handling..... Good
Coherence ..... Good
Acting ..... Excellent
Scenic Setting..... Good
Photography ..... Good
Atmospheric Quality..... Good
Costuming ..... Good
Quality as a Picture.....Good

WHAT IT IS

Gentleman adventurer from the East saves a girl from a gang of gunmen in the California of '49.

"Blackie's Redemption"

Metro, Bert Lytell, Directed by John Ince, Scenario by Finis Fox.

WIRE REPORTS—EAST

Box-office Value..... Fair

Exhibitor Comments: "Story is somewhat antique."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Tense
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Reformed crook, accused of a crime he didn't commit, helps catch the unreformed crook who did commit it.

. . .

"Eyes of the Soul"

Artcraft, Elsie Ferguson, Directed by Emile Chautard, Story by George Weston

WIRE REPORTS—EAST

Box-office Value .....Great

Exhibitor Comments: "Ferguson means wonderful business always." "An excellent production."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest..... .....Fair
Technical Handling.....Good
Coherence .....Convincing
Acting .....Excellent
Scenic Setting.....Excellent
Photography .....Excellent
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Beautiful cabaret dancer makes a big success of her blind soldier husband's songs.

. . .

"The Island of Intrigue"

Metro, May Allison, Directed by Henry Otto, Scenario by June Mathis and A. S. LeVino.

WIRE REPORTS—EAST

Box-office Value .....Good

Exhibitor Comments: "Allison in an excellent vehicle." "Popularity of novel helped."

WHAT IT IS

Crooks entice an heiress onto the wrong island for a visit and she has to have help to get home.

. . .

"The Money Corral"

Artcraft, William S. Hart, Written and Directed by William S. Hart.

WIRE REPORTS—EAST

Box-office Value..... Great

Exhibitor Comments: "Hart in a fine picture."

WHAT IT IS

Good-natured cowpuncher wins the shooting prize at a rodeo and gets the job of shooting up a bunch of safe robbers in the East.

"Three Green Eyes"

World, All Star Cast, Directed by Dell Henderson, Scenario by Wallace C. Clifton

WIRE REPORTS—EAST

Box-office Value .....Great

Exhibitor Comments: "All star cast packed them in."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.Cleverly Sustained
Technical Handling.....Good
Coherence .....Clear
Acting .....Good
Scenic Setting.....Satisfactory
Photography .....Fine
Atmospheric Quality.....Good
Quality as a Picture.....Superior

WHAT IT IS

The escapades of a love letter through many hands and back to its rightful owner.

. . .

"Captain Kidd, Jr."

Artcraft, Mary Pickford, Directed by William D. Taylor, Scenario by Frances Marion

WIRE REPORTS—EAST

Box-office Value .....Great

Exhibitor Comments: "The usual Pickford packed houses." "Good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Fair
Acting .....Fair
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Costuming .....Good
Quality as a Picture.....Fair

WHAT IT IS

Three youngsters go on a hunt for hidden treasure according to directions found in an old book.

. . .

"Hearts of Men"

Hiram Abrams, George Beban, Directed by George Beban, Scenario by Harvey Thew and Helen Filson

WIRE REPORTS—WEST

Box-office Value..... Great

Exhibitor Comments: "Beban at his best." "House packed for week."

WHAT IT IS

Nick buys a cactus plantation in Arizona, which turns out to be an oil well in disguise.

. . .

"Greased Lightning"

Paramount, Charles Ray, Directed by Jerome Storm, Scenario by Julian Josephson.

WIRE REPORTS—EAST

Box-office Value.....Good

Exhibitor Comments: "Delightful rural play."

WHAT IT IS

A village swain makes himself an automobile out of old parts and wins the banker's daughter.

. . .

"The Homebreaker"

Paramount, Dorothy Dalton, Directed by Victor L. Schertzinger, Scenario by R. Cecil Smith.

WIRE REPORTS—EAST

Box-office Value .....Good

Exhibitor Comments: "Excellent production."

WHAT IT IS

A nifty travelling saleswoman saves her boss from the machinations of a crooked female.

(*First Showing Continued on* 649)

"The Quickening Flame"

World, June Elvidge and Montagu Love, Directed by Travers Vale, Scenario by Giles R. Warren

WIRE REPORTS—EAST

Box-office Value.....Fair
Exhibitor Comments: "Nothing unusual."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Good Plot
Technical Handling.....Fine
Coherence .....Clear
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality.....Satisfactory
Quality as a Picture.....
Above the Average

WHAT IT IS

A poor devil is blackmailed by a woman for perfectly unintentional bigamy, and the woman herself turns out to be a bigamist.

• • •

Capt. Hicks in London

Captain Hicks, who won his spurs in the recent world's war, has been appointed the foreign representative of the recently formed Lawrence Weber and Bobby North film company. Capt. Hicks sailed a few weeks ago, going first to London to get things going there for the W. & N. firm, with a Paris branch to be opened later.

Makes Industrial Films in Universal Studio

The largest studio in the world, the Universal at Fort Lee, N. J., devoted to making of industrial motion pictures exclusively, has been taken over by Harry Levey, manager of the industrial department of Universal.

The new studio was previously used for dramatic productions. The industrial department took over the Fort Lee studio Feb. 1 and several pictures are now being made there. "That Well Dressed Look," being produced by the industrial department for H. Black & Company; "Heads Win," a multiple reel picture for the International Correspondence Schools, and another film for the American Multigraph Company are now being made at the studio.

• • •

Talmadge's Staff Photographer

Norma Talmadge, who recently installed a Research Department at her studio on East Forty-eighth street, has now made another important innovation, which doubtless other stars will soon follow. Miss Talmadge has decided to do away with the nuisance of having to pose for new photographs for the press and the magazines every little while, by having a staff photographer right on the studio premises.

Eliminates Odd Pennies

The leading first-run motion picture theatres of Cleveland raised their admission prices last week from 15 and 20 cents, exclusive of war tax, to 30 cents for evenings, all day Sunday and holidays; and 20 cents for matinees. The new price includes the war tax. The object of the change is to relieve both patron and exhibitor of the necessity of dabbling constantly in pennies.

• • •

Films in New Idea Church

The contract has been let for the construction of the new Christian church at Moline, Ill. to cost about $40,000 and the work will be pushed. There will be no key to the church according to the pastor, Rev. O. L. Bennett. The community feature will be a novelty. There will be gymnasium and motion pictures will be shown every night. The church will be open day and night and the public will be invited to attend services and the various entertainments.

• • •

Many Pictures from Germany

Many exclusive pictures are being secured by the International camera reporter with the American Army of Occupation in Germany, and are appearing in each number of the International tri-weekly news reel, issued under the independent titles of Hearst News, Universal Current Events and International News.

Colonial Theater in Richmond to Be Replaced by New Picture House

The Colonial Theater in Richmond, Va., will be razed this spring and on its site will rise a new picture house. Work on tearing down the old building will begin early in April, and it is confidently believed that by Thanksgiving the new house will be thrown open. Mr. Wells and his associates, Messrs. Wilmer and Vincent, have contemplated for two years the erection of a big, modern theater on the site, but the war temporarily halted the execution of their plans. The new structure is to have a seating capacity of 2,100, with 1,150 on the lower floor and 950 in the balcony and boxes.

• • •

A Good Plan

Fred Warren no sooner assumes charge of the advertising department of the W. W. Hodkinson, Inc., than he inaugurates a number of new ideas scheduled to revolutionize the Hodkinson service. One of the immediate plans is the screening of the entire establishment of the Hodkinson Service showing how Hodkinson and confreres do things systematically in the home offices, this film to be shown to all the exchange men and salesmen to help them improve their work for the Hodkinson cause.

LIST OF PREVIOUS FIRST SHOWINGS REFORTED BY WIRE

Blinding Trail, Univ.	(*East*)	**Good**–"Did fine business."
Brass Buttons, Pathe	(*East*)	**Good**–"A fine western film." (*Central*) **Great**–"High class comedy." "Very funny."
Cambric Mask, Vita.	(*East*)	**Great**–"Joyce scored strong." "Advertising advantages derived from Chambers' story." (*Central*) **Good**–"Joyce gives good account of herself." (*West*) **Good**–"Good story but poor direction."
Courageous Coward, Mut'l	(*East*)	**Great**–"Story of intense situations."
Daughter of Mine, Goldwyn	(*East*)	**Great**–"Kennedy always a drawing card." (*West*) **Fair**–"Starts fine, then keeps getting worse." (*South*) **Good**–"Kennedy pleasing."
Experimental Marriage, Select	(*East*)	**Great**–"Charming comedy." (*Central*) **Good**–"Rather old theme but a good puller from box-office viewpoint."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Fight for Love, Univ.	(*East*)	**Good**–"Carey fine." "Not unusual story."
Fighting for Gold, Fox	(*Central*)	**Great**–"Red blooded picture." (*West*) **Good**–"A fine picture."
Gambling in Souls, Fox	(*East*)	**Fair**–"Story has nothing new."
Getting Mary Married, Select	(*East*)	**Great**–"A high water mark in wholesome comedy."
Go Get 'Em Garringer, Pathe	(*East*)	**Fair**–"Fair story."
Hearts Asleep, Ex. Mut'l.	(*East*)	**Good**–"Pleasing picture."
Her Code of Honor, United Pict.	(*Central*)	**Good**–"Unexpected twists and turns to plot." "Star handles dual role well."
It's a Bear, Tri.	(*South*)	**Good**–"Delightful comedy."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Let's Elope, Param.	(*East*)	**Good**–"Clark always a winner."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Little Comrade, Param.	(*East*)	**Good**–"Did the average business for my house."
Little Intruder, World	(*East*)	**Good**–"Huff very pleasing."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls."
Marriage Price, Artcraft	(*East*)	**Good**–"Animated story." "Ferguson a strong B. O. attraction." (*Central*) **Good**–"Good business." (*West*) **Great**–"S. R. O. houses."
Marie, Ltd., Select	(*East*)	**Great**–"Wonderful production." "Millinery especially appealed to women." (*Central*) **Good**–"Brady always a good attraction."
Married in Haste, Fox	(*West*)	**Good**–"Albert Ray is a coming star if his pictures hold up."
Mother, I Need You, Shipman	(*West*)	**Good**–"Sex play beautifully handled."
Never Say Quit, Fox	(*East*)	**Good**–"Title attractive." "Walsh fine." (*Central*) **Good**–"The kind of picture everyone likes." "Plenty of heroic action."
Parisian Tigress, Metro	(*East*)	**Good**–"Dana draws well here."
Peppy Polly, Param.	(*East*)	**Great**–"Dorothy Gish a favorite." "A good picture." (*Central*) **Good**–"Plenty of opportunity for star's clever work." (*West*) **Good**–"Dorothy Gish always draws full houses."
Pitfalls of a Big City, Fox	(*East*)	**Good**–"Sensational and ends well." (*Central*) **Good**–"Brockwell does well in crook play."
Rebellious Bride, Fox	(*East*)	**Good**–"A play that satisfied." (*West*) **Good**–"Good business." "Pleasing little story." (*South*) **Good**–"An average picture."
Roaring Road, Param.	(*East*)	**Good**–"Reid a great favorite."
Scar, World	(*East*)	**Good**–"Gordon in another very strong drama."
Silk Lined Burglar, Univ.	(*East*)	**Good**–"Dean becoming very popular." "Good story." (*Central*) **Great**–"The kind of plot that takes." (*Canada*) **Good**–"Clever plot."
Something to Do, Param.	(*East*)	**Great**–"Delightful comedy with local favorite." (*Central*) **Good**–"Washburn contributes good share of entertainment." (*West*) **Good**–"Very pleasing."
Spotlight Sadie, Goldwyn	(*East*)	**Great**–"Marsh in a fitting vehicle." (*Central*) **Good**–"Interesting film." (*West*) **Fair**–"Marsh is popular, but comments on picture were poor."
Temptation, Param.	(*East*)	**Great**–"Did enormous business."
Test of Honor, Param.	(*East*)	**Great**–"A favorite star in an excellent picture." (*Central*) **Great**–"Best Barrymore ever released." (*West*) **Great**–"Finest Barrymore shown here."
What Am I Bid? Univ.	(*East*)	**Great**–"Murray always extremely picturesque." "Crowded houses."
White Heather, Hiller and Wilk	(*East*)	**Great**–"World premiere of this excellent production made it talk of town."

NEW 5% TAX LEVY DISCUSSED BY DISTRIBUTORS' DIVISION

Branch of N. A. M. P. I. In New York Session Goes Over Ways and Means To Handle Collection of New Tax—Effective May 1, 1919

WAYS and means for the collection of the 5 per cent tax levied on films by the Revenue Act of 1918 were discussed at a meeting of the Distributors' Division of the National Association of the Motion Picture Industry last week. The Act requires the payment each month of 5 per cent tax on all film rentals to the Government for the entire list of rentals the previous month. To alleviate certain conditions that might create confusion and chaos an uniform tax clause was adopted to be placed in all contracts the distributors may have with exhibitors for films exhibited on or after May 1.

The clause is as follows:

The Exhibitor agrees that as long as Section 906 of the Revenue Act of 1918 shall remain in force, the Exhibitor shall pay to the Distributor in addition to all other charges, a sum equal to five (5%) per cent of the gross film rental, or in the event of a percentage booking, a sum equal to five (5%) per cent of the Distributor's share, for all pictures delivered and or exhibited under this contract on and after May 1, 1919, such five (5%) per cent to be added to the bill for said film and to become due when the other items on said bill become due. The Exhibitor further agrees that any default in the payment of said five (5%) per cent shall be considered a default in the same way as the non-payment of any other moneys due under and pursuant to this contract.

On May 1 the new tax of 5 per cent goes into effect with the former 1917 provision that ¾ cents per foot be charged being rescinded at that time; thus the old charge of 15 cents per reel per day will no longer be collected by the distributors. Instead of the former 1917 tax charges the new 5 per cent levy becomes effective.

Represented at the meeting were: Famous Players-Lasky Corp., First National Exhibitors' Circuit, Fox Film Corp., Goldwyn Distributing Corp., International Film Service, Inc., Metro Pictures Corp., Pathe Exchange, Inc., Select Pictures Corp., Triangle Distributing Corp., Universal Film Mfg. Co., Vitagraph, Inc., World Film Corp.

HODKINSON'S PLAN

Spring Releases of Big Productions, New Policy Announced

Five months ahead of the customary time that the larger motion picture organizations begin their annual releasing season, the W. W. Hodkinson Corporation announces the inauguration on April 20 of a series of spring and all-summer big productions for the Allies, whose pictures are distributed under the Hodkinson imprint through the Pathe branches in the United States. Most producers and distributors wait until mid-September to begin the calendar releasing year and in past years much of the summer dullness in the motion picture theaters perhaps has been directly traceable to the producers' unwillingness to risk releasing big, pretentious pictures during July or August.

The most accurate reports obtainable from every section of the United States indicate a period of unprecedented patronage now being enjoyed by exhibitors, and comparatively few exhibitors can be found who do not feel assured of the heaviest patronage ever known during the approaching summer.

The first production released with the idea of sustaining big summer business in the theaters, is Harry Raver's production of Augustus Thomas' "As A Man Thinks."

• • •

"Red Lantern" Booked For Two Weeks in Des Moines

"The Red Lantern," featuring Nazimova, has been booked by the Rialto, Des Moines, Ia., for a solid run of two weeks. There was never a picture, run by the theaters themselves, ever shown in Des Moines for more than one week before.

• • •

"Oh, Boy" Completed

Work has been completed on the filming of "Oh Boy," the first of the series of Creighton Hale-June Caprice features to be produced by the Albert Capellani Productions, Inc., for release through Pathe.

Laemmle Back From Semi Annual Visit to Universal City

Following a visit of three days in Chicago, one day in Omaha and one day in Salt Lake City, Carl Laemmle, president of the Universal Film Co., returned to New York Tuesday, April 15, from his first semi-annual visit to Universal City. Mr. Laemmle spent eight weeks at the Pacific Coast studios, during which time he supervised the production of several forthcoming Universal features, among them a second master-picture now being photographed under the direction of Allen Holubar and featuring Dorothy Phillips.

• • •

Allen's to Build More Houses

The Allens are planning a new theater for Calgary, to be erected on a down town site this summer. It is to seat 2,000 and to cost $200,000. This is one of fifteen theaters they propose building in Canadian cities this year. As is the case with nearly all the houses controlled by this firm, local capital will be largely interested, stock first being offered to those associated with them in theaters already built. As these have all proved paying investments there is no doubt most of the stock will be disposed of in this manner. The Allen's have already a large and attractive theater in Calgary, built five years ago, but have to turn away patronage continually.

• • •

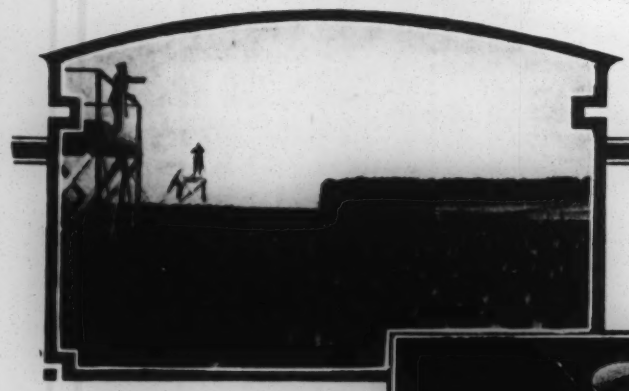
Evelyn Nesbit Busy at Fort Lee

"My Little Sister," starring Evelyn Nesbit, is well under way at the Fort Lee studios and is under the direction of Keanan Buel. This will be Miss Nesbit's last picture under the Fox banner, she having received flattering offers from another company.

• • •

Pioneer to Produce Six Films

The Pioneer Film Corporation has signed contracts for a series of six pictures with a very well known star. The company is now in the market for big stories for the use of this star.



A sea of "soldier bonnets" (Int'l News Film)

Mae Murray —"A Delicious Little Devil" (Universal)

New Combination of Cleveland Picture Houses

Marcus Loew and those who formerly controlled a string of leading motion picture theatres of Cleveland, have entered into an arrangement whereby they shall all be operated on the Loew chain, and under the Loew booking policies. The houses affected by the combination are the Mall, Alhambra, new Euclid, which is to open Easter Sunday, the Stillman and two new ones about to be built. A new corporation, with a capitalizaion of $4,000,000 is being formed to handle the chain of houses, which also includes a transfer of leaseholds and realty.

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Sherwin Joins Goldwyn Scenario Staff

Louis Sherwin has arrived at Culver City, Cal., to join the Goldwyn scenario staff. Until recently he was a press representative for Goldwyn, following a period as dramatic critic on the New York *Globe*.

• • •

Navy Picture Completed

The multiple-reel naval picture, "Cleared for Action," by Bert Tracy, was completed in Key West this week. The story and scenario was bought by the U. S. Government and will be shown throughout the United States.

Get Rights to New Serial

The Arrow Film Corporation has announced that it has acquired the rights in the United States for Bill Steiner's fifteen-episode serial, "The Masked Rider," a Western serial, featuring such stars as Harry Meyers, Ruth Stonehouse and Paul Panzer. It is a real Western serial throughout an dis said to contain a thrlil in every foot of film.

• • •

Priest Is Sales Agent for Blackton Productions

J. Stuart Blackton has announced the appointment of Robert W. Priest, president of the Film Market Corporation, as general sales agent for Blackton Productions, Inc.

• • •

Ince Signs Ray for Eight Films

Thomas H. Ince has just signed a new contract with Charles Ray whereby the latter will continue under his management for future Paramount pictures.

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barry

EDWARD BURNS arrived on the West Coast recently and because of his excellent work in the east where he supported Elsie Ferguson in "Under the Greenwood Tree" was immediately engaged by Fox Films to play opposite Peggy Hyland. Burns' last picture was "Made in America" in which he played the leading part.

Jimmy Aubrey, the original comedian of the Vitagraph "Big V" comedies, has engaged a new director, Knowles Smith.

Harry Lichtig, casting director for Mary Pickford Productions, is confined to his home with tonsolitis. His condition is not considered serious. During his absence Mary Pickford productions will be cast by Nate Watt.

Dorothy Phillips has started another picture under the direction of Allen J. Holubar, The working name will be "The Light."

Eric von Stroheim, who acted the hated Hun in "Hearts of the World" and "The Heart of Humanity," has turned director. He has written a story bearing the tentative title of "The Pinnacle" and is directing the production at Universal City. He will also play a part in the drama.

Winthrop Kelley has left for several months' sojourn in the West Indies, where he will direct three seven reel special features for the Williamson Brothers. "The Submarine Eye," which he made for this firm two years ago proved such a big winner that in order to repeat the ten-strike the Wiliamsons have bought Mr. Kelly's release from a big West Coast contract upon which he is said to have been about to start cranking.

William E. Keefe, who has been associated with the publicity department of the Griffith Studios for several years, has resigned to take up work in the East.

R. Cecil Smith, continuity writer at the Thomas H. Ince studios, is confined to his home by illness.

Sada Cowan, author of "The State Forbids," "Playing the Game," and "The Wonder of the Age," is doing special writing for Cecil B. De Mille of the Famous Players-Lasky Corp., at Hollywood, Cal.

Having completed "Charge It to Me," Margarita Fisher is now hard at work making her seventh picture for the new American series. It bears the title, "Trixie from Broadway."

NATIONAL ASSOCIATION IN FIGHTING MOOD OVER NEW FILM ACCUSATIONS

Organization Demands Proof From Mrs. O'Grady And Gives Sharp Rebuke to Philadelphia Clergyman Who Brings Charges of Greed Against Industry

MRS. ELLEN O'GRADY, the New York police commissioner, who handled the films a staggering blow between the eyes by publicly branding them as "immoral," etcetera, is not the only one who took a shot at the pictures.

Rev. Percy Shelby, an officer of the Philadelphia Sabbath Observance Association, came out in bold print that the films "granted four-minute speakers and did much, but that they were well paid for their work and they only did it for pay." He also stated that "they were making millions by the war in their six days of showing, but they weren't satisfied and wanted the other day."

The National Association of the motion picture industry went right after Mrs. O'Grady and demanded that she render proof of her startling charges, but to date no satisfactory answer has been filed by that lady.

Rebukes Clergyman

To the Reverend Shelby's slam Adolph Zukor, chairman of the executive committee of the N. A. M. P. I., is out with a sharp and timely rebuke of the Philadelphia clergyman's criticism.

Mr. Zukor points out some interesting facts that were an emphatic denial of Rev. Shelby's charges against the motion picture industry.

The Zukor statement is backed entirely by facts and figures, with what the industry did during the "Loan drives" of sufficient evidence to refute the Shelby charge.

"The motion pictures contributed for the Liberty Loans," said Mr. Zukor, "were made at the solicitation of Secretary Glass and his predecessor, William G. McAdoo. They were made by artists who found time away from their regular pursuits to devote themselves to this kind of work. They represented not only a great expenditure of money, but they represented an investment on which not one single artiste ever hoped or ever thought would result in financial gain.

"As far as the other matters involved in the controversy, they are entirely local to the people of Philadelphia, but as Chairman of the Committee of the National Association of the Motion Picture Industry appointed to cooperate with the Treasury Department, which appointment was authorized by President Wilson, I cannot, in justice to the artistes whose cooperation was at all times at my command, permit this untrue statement, given wide publication in Philadelphia, to pass unchallenged."

President Wilson Will See Select Pictures

The U. S. S. George Washington, bound for France to bring President Wilson back to the United States, carries on board five Select Pictures for the entertainment of the President on his return trip. Twice before the President has enjoyed Select stars in their latest pictures, during the trips between this country and France. This time the President will be entertained by Constance Talmadge in "Experimental Marriage" and "A Lady's Name," Mitchell Lewis in "Children of Banishment," Alice Brady in "Her Great Chance," and Marion Davies in "The Belle of New York."

March the Biggest Month in History of Pathe

All records for booking and collections went sky high during the month of March, for the Pathe Exchange, Inc., Pathe established the record of the biggest month's business in the history of the firm. Pathe executives attribute this to two factors. March was designated as Brunet Anniversary Month in honor of the year's anniversary of the rise of Paul Brunet to the office of vice-president and general manager and a great sales contest was inaugurated with handsome cash prizes to the winners.

"Virtuous Men" Obtained for Rialto Theater in Washington

Tom Moore, president of the Moore Features Corporation and owner of the Rialto theater in Washington, has made arrangements with Arthur H. Sawyer and Herbert Lubin for the initial presentation to the public of "Virtuous Men." Following the showing of "Virtuous Men" at the Fulton theater on April 6, Mr. Moore immediately wired a request to give "Virtuous Men" its inaugural public presentation.

PHILIPP IN FILMS

Author-Actor Producer to Appear in Adaptations of His Plays

Adolf Philipp, author and composer, "Alma, Where Do You Live," "Adele," "The Midnight Girl," "The Girl Who Smiles," "Two Is Company," and other Broadway successes, has organized the Adolf Philipp Film Corporation. Mr. Philipp will appear himself in several of his plays which he will produce for motion pictures, and he will be supported by an excellent cast. Negotiations for a New York studio where the pictures are to be taken are now on.

Buys Foreign Rights For Augustus Thomas Pictures

Sidney Garrett, president of J. Frank Brockliss, Inc., film exporters, has closed a contract for world's rights, except the United States and Canada, for the entire series of six Augustus Thomas feature photoplays, the first of which, "As a Man Thinks," has just been released by Producer Harry Raver, of Four Star Pictures.

E. K. Lincoln figures in a strenuous fight and in an argument during the action of "Virtuous Men" (S. L. Pictures)

Priscilla Dean smilingly but firmly "requests" the gentleman resume chopping, "The Exquisite Thief" (Universal)

One of the many latest photographs of Pearl White, now appearing in Pathe's serial "The Lightning Raider"

AS A MAN THINKS

Harry Raver's Picturization of Augustus Thomas' Play Splendidly Produced

Harry Raver produced "As A Man Thinks" from the Augustus Thomas play of that title, with Leah Baird featured. W. W. Hodkinson's corporation has taken over the film for general distribution, with Pathe selected as the releasing channel. The film was given a private showing April 17 on the New York Roof.

All told the picture measures up to all expectations and should prove a bully good feature in any neighborhood. The picture has unmistakable evidence of Mr. Thomas lending some ear and elbow assistance to Director George Irving that has enhanced its general value greatly.

Miss Baird does A-1 work as the wife of Frank Clayton (Henry Clive) and to her credit it must be said, that she does not act all over the screen. She puts a naturalness into the role that makes it stand out all the way. On looks, screen acting and handling the big scenes Miss Baird shows decided effectiveness.

Photographically "As A Man Thinks" is worthy of commendation while the general direction holds up throughout, the continuity being noticeably consistent throughout. The theme bears up well and is deftly and adroitly handled.

The story is too well known to be repeated in this column but sufficeth to say that some effective angles are permitted through the screen scope. The acting as a whole is well carried with Clive acting well his part as the husband who let a single thought distort his fireside happiness.

The staging was exceptional in parts, the Four Arts ball and the general interiors of the Claytons' home and the Selig residence also the studio are beyond fault finding.

Betty Howe had a small part while Warburton Gamble worked hard to make the role of the villain as despicable and caddish as possible. Bobby Ward was capital as the son of the Claytons. Elaine Amazar was entirely satisfactory as the sculptors' model. MARK.

"For Better, For Worse," Nearly Ready

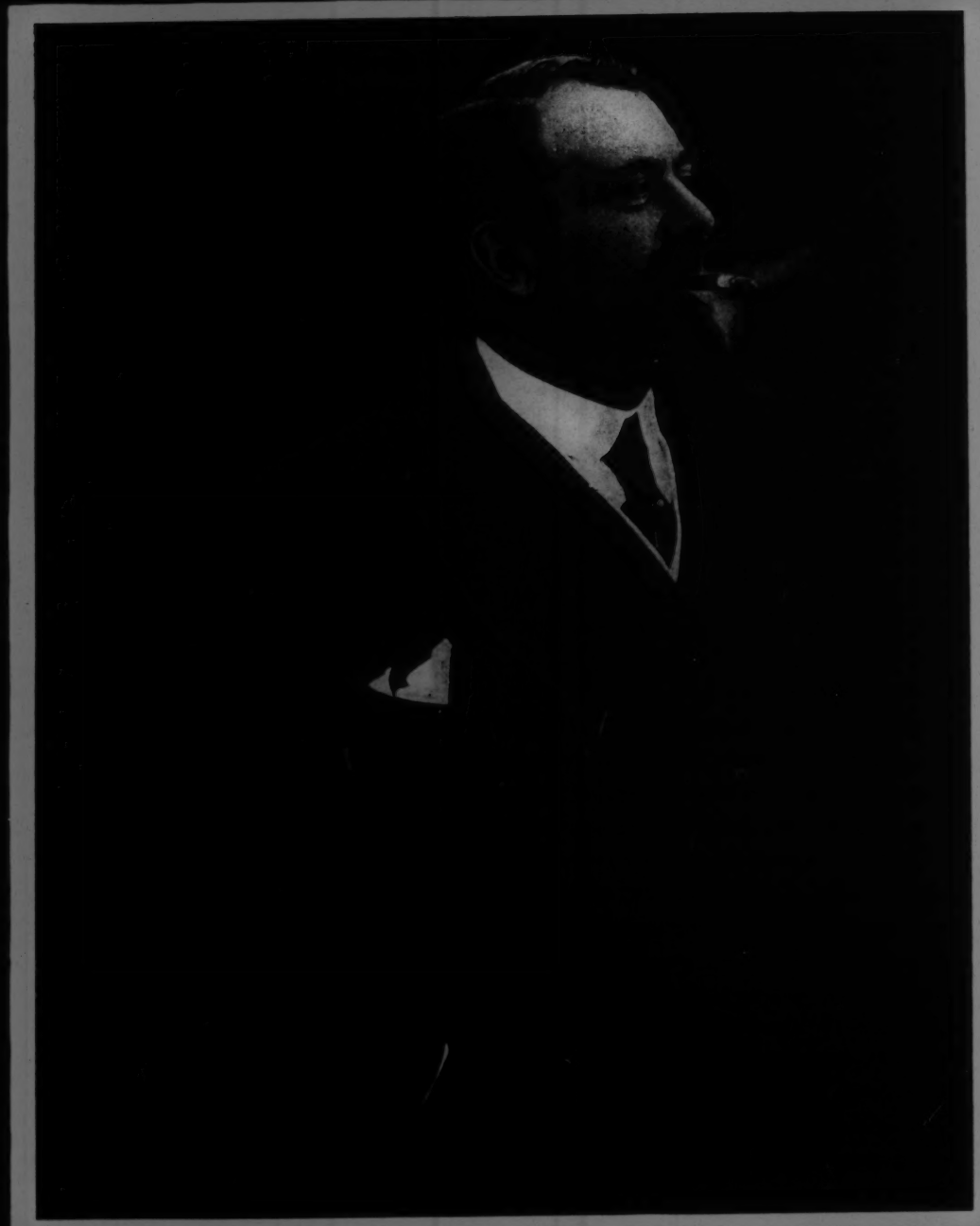
Cecil B. DeMille's new Artcraft production, "For Better, For Worse," is to be released April 27. Edgar Selwyn who is the author, had not intended his story for motion pictures, but was going to present it on the stage this fall. When he told Mr. DeMille the story, however, the latter was so struck with its possibilities that it was purchased immediately, and Mr. Selwyn went to the coast with Mr. DeMille in order to confer on details.

Ford Building Studio

Work has been started on the new Francis Ford Studio at Sunset Boulevard and Gower street in Los Angeles. If the stage and buildings are completed on schedule time, Director Ford will start shooting on his own stage May 1.

Mollie King to Return

Mollie King has left the Century Roof and will return to the screen in a few weeks with her own picture corporation.



ALBERT CAPELLANI

Directing "Oh, Boy" for Pathe

OPPOSE SHOWING OF LOAN FILM

Pennsylvania Clergymen Protest Against Sunday Exhibition of Liberty Loan Picture

Not satisfied with preventing the passage of progressive legislation relative to the observance of Sunday in Pennsylvania, this same group of ministers are now protesting against the plans of the Victory Loan Committee. Arrangements have been made to give a free exhibition throughout the state of a new "Victory film" on Sunday during the Loan campaign. This has started the clergy again and in spite of their protests the Loan Committee are going ahead with their original plans. The theaters, lights, ushers, etc., are being donated free of all charge for the benefit of the campaign.

• • •

First Release of Art-o-Graf Co.

The Art-o-Graf Film Company was organized and incorporated Nov. 2, 1918. The president and managing director, Otis B. Thayer, is director of pictures. Mr. Thayer was formerly an operatic comedian and an actor in legitimate, joining the motion picture industry in 1910 as a producing director for Selig-Polyscope Company, Chicago.

The first picture of the company, "Miss Arizona," a five-reel feature, is now being sold on States rights and is distributed by the Arrow Film Corporation, New York.

• • •

Utah Picture House to Change Hands

The Alhambra Theater in Ogden, Utah, one of the finest motion picture houses in the West, will probably change hands within a few days if a deal now pending is consummated. The new owner will be H. E. Skinner, who was associated with the late Albert Scowcroft, Jr., in the building of the theater several years ago. A cash consideration of $50,000 is said to be involved.

Universal Features Popular Abroad

John D. Tippett, managing director of the Trans-Atlantic Film Co., Ltd., of London, has arrived in New York for a brief business visit prior to a visit to Universal City, Cal., and returning abroad. Mr. Tippett is in charge of Universal's film distribution abroad and is in America for the purpose of conferring with Carl Laemmle, president of the firm, and to arrange for greater distribution of the Big U's productions in Europe and Africa during the present year.

The Trans-Atlantic Co. handling Universal productions, with branch offices at Copenhagen, Stockholm, Christiania, Rotterdam, Brussels, Paris, Milan and Barcelona, has reported an unusual increase in business the first three months following the signing of the armistice.

• • •

Pathe News Records Daring Aerial "Stunt"

The Pathe News, in adding to its reputation for unusual achievement in the air, shows in the issue of No. 29 a feat that is characterized as "by far the most daring and dangerous ever shown on the screen." It was made especially for the Pathe News in Texas and shows an aviator, high in the clouds, walking about the wings of his speeding machine and coolly making repairs.

• • •

Cup Presented to Francis Ford

Upon the completion of the serial, "The Silent Mystery," which he directed and produced, Francis Ford started on a tour of the principal cities of the United States. On his return to Los Angeles, he will begin work on his new serial, "The Purple Trail." Before leaving, Director Ford's entire company presented him with a loving cup.

• • •

Brady Out of Town

William A. Brady, president of the National Association of the Motion Picture Industry, has been spending the past fortnight in Hot Springs.

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Two "Griffiths" In May

The D. W. Griffith Service via its New York offices is getting things ready for the simultaneous showing in New York of two "Griffiths" which have been adapted from the former big spectacle, "Intolerance." One is entitled "The Fall of Babylon," the theme taken from the Babylonian episode of "Intolerance," and the second, "The Mother and the Law," which is the screening of the modern story of "Intolerance." In the complete shape "Intolerance" was 14,000 feet with the cutting for the two subjects making each about 7,000 feet. As far as known the New York premieres will be about May 15.

• • •

Ohio Censors Get Salary Raise

Under a law passed by the Ohio Legislature, members of the Ohio Board of Censorship will have their salaries advanced from $1,500 to $2,250 a year. The same legislative body also passed a bill making it unlawful to display for advertising purposes any part of a motion picture film that has been ordered to be eliminated by the Ohio Board of Censorship.

• • •

Helene Montrose to Enter Motion Pictures

Helene Montrose has withdrawn from the support of Nora Bayes in "Ladies First," to enter motion pictures. It is reported she has been signed by Paramount.

IS THAT SO!

Rex Beach has returned from California where he has been engaged in film work. He is getting some of his novels ready for immediate screen production.

Robert Gordon has signed with the Stuart Blackton forces.

Harry Wise, who worked in the first Johnny Dooley film, is signed for the second subject.

George Beban, whose last big feature was "Hearts of Men," is back on Broadway making new picture plans.

Norma Talmadge's next Select subject will be "By Right of Conquest."

T. O. Eltonhead, former general press representative of the National Association is now free lancing for a number of film stars and artists.

Jacob Weissberger, prominent theatrical attorney, will leave shortly on an auto tour across the continent. The last stop will be Los Angeles, where he will locate his offices.

Jack Abrams is in St. Louis booming things for "Mickey" there as its special representative.

John Daly has returned from an extended road trip with "The Hearts of the World."

Jimmy Grainger is back from a long stay in St. Louis. He has several state right propositions up his sleeve.

Eddie Dillon returned from Miami, Fla., and is directing Geo. Walsh.

Dick Stanton is making a story on Chinese life at the Victor studio.

R. A. Walsh has left for Los Angeles.

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Selznick Pictures Thru Select

It has just been announced by Lewis J. Selznick that Selznick pictures will in future be released through the medium of Select. Mr. Selznick has recently become sole owner of the Select Company, which will become a distributing organization and quit producing.

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De Mille Picture Cast

"For Better, for Worse" is the title of Cecil B. De Mille's new Artcraft pictures, the story having been written by Edgar Selwyn and scenarized by William C. DeMille. The cast is headed by Elliott Dexter, and includes Gloria Swanson, Tom Forman, Wanda Hawley, Raymond Hatton, Theodor Roberts and Sylvia Ashton.

For the time being Elsie Ferguson closes her eyes in "Eyes of the Soul" (Artcraft)

A bit of modesty overtakes four of the belles in Gym Belles and Boneheads (L-Ko-Universal). Their gym suits short

Somebody is evidently telling Jimmy Aubrey, of the Vitagraph Big V Comedies that they will pluck the trick mustache hair by hair

This is not a Roman discus thrower but Dorothy Gish as mad as anything at one of the other characters in "Peggy Polly" (Paramount)

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